

THE ART SONGS OF MIKHAIL IVANOVICH GLINKA

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Mikhail Ivanovich Glinka has long held the title of “Father of Russian Music,” and “Founder of Russia’s National School of Composers” in western scholarship.¹ In fact, Richard Leonard asserted that, “It has been so long the custom to begin any discourse on Russian music with the name of Michael Glinka that this composer now holds a priority almost like that of Genesis itself.”² Scholar Thomas Hodge wrote that Glinka’s songs are, “generally held to be among the best ever composed by a Russian, and they laid the foundation for unparalleled accomplishments in Russian vocal music later in the century.” However, despite the musical effectiveness and historical significance of Glinka’s songs, they are frequently overlooked at a collegiate and professional level in the United States.

Lack of language exposure is partially to blame for this omission, as no English language resources exist which give pertinent information regarding more than a few of Glinka’s most renowned songs. However, Glinka’s neglect is more firmly rooted in the generalized narratives surrounding Russian song itself, as well as Glinka’s compositional style. While western scholarship has sought for “otherness” in Russian music to qualify its importance, Glinka’s art songs demonstrate a clear tendency to imitate and borrow from western trends. Greater knowledge of Glinka’s life and art songs will challenge the composer’s title as “Father of Russian Music” and ask modern audiences to reevaluate how they qualify the importance of Russian music.

This document seeks to help musicians revisit the traditional narratives surrounding Glinka through the exploration of his art songs. Glinka wrote a total of 79 art songs, composed between the years 1824 and 1856. Detailed song entries for each piece are included in an attempt to rectify the language divide and make songs accessible to non-Russian speakers. Art song entries include musical, historical,

¹ David Brown, *The New Grove Russian Masters 1: Glinka, Borodin, Balakirev, Musorgsky, Tchaikovsky* (London: Macmillan, 1986), 1; César Cui, *Classical Essays On the Development of the Russian Art Song*, trans. James Walker (Nerstrand, MN: James Walker, 1993), 3; Thomas P. Hodge, *A Double Garland: Poetry and Art-Song In Early-Nineteenth-Century Russia* (Evanston, IL: Northwestern University Press, 2000), 21; Lorriana Markovic, “The Evolution of the Russian Romance through the Nineteenth and Twentieth Centuries,” (PhD diss., University of Maryland, 2006), 3; Daniil Zavlunov, “Constructing Glinka,” *Journal of Musicology* 31, no. 3 (2014): 339-340.

² Richard Anthony Leonard, *A History of Russian Music* (New York: Funk & Wagnalls, 1968), 37.

and textual information for all of Glinka's published songs, and are ordered first by language, and then by year in which the pieces were composed. Each entry lists the song's poet, key, tempo, time signature, length, level of difficulty for both pianist and singer, composition date, composition location, tessitura, language of text, a musical/pedagogical summary, and a textual summary of the piece.

While individual song entries make up the bulk of my research, a concise history of Russia's musical development leading up to Glinka's era is included to demonstrate the rich cultural heritage Glinka drew upon to create his "authentic Russian" sound. This pre-Glinka history section is followed by an overview of the composer's life, as well as a chapter that re-examines Glinka's impact on Russian literature. The final chapter presents an overview of the songs as a whole: the languages Glinka set, musical styles he imitated, the average vocal ranges of his pieces, compositional tendencies seen in his piano accompaniments and vocal lines, where he wrote the majority of his songs, and what textual topics he selected.

Music for Glinka's art songs is currently available online for downloading at no cost through the International Music Score Library Project (IMSLP). The edition available through IMSLP is divided into two volumes, *М. Глинка: Романсы и Песни для голоса в сопровождении фортепиано Том 1 и Том 2* (M. Glinka: Romances and Songs for voice and piano accompaniment Volume 1 & Volume 2) published in Moscow by Muzyka in 1970. An English translation of the Table of Contents from the beginning of each volume can be found in Appendix C. For this study, a second edition of Glinka's art songs was used to verify each song entry. This edition is *М.И. Глинка: Полное собрание романсов и песен для одного голоса с фортепиано* (M.I. Glinka: The Complete Collection of Romances and Songs, for one voice and piano) printed in Leningrad by Государственное Музыкальное Издательство (State Music Publishing House) in 1955.

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CHAPTER 1: RUSSIAN MUSIC BEFORE GLINKA

Art music from Russia is considered a fairly recent development by western standards. The average music history textbook commences its Russian section with Glinka's premier opera, *A Life for the Tsar*, in 1836, over two hundred years after Jacopo Peri's *Dafne* was first performed in Florence. However, by starting Russia's timeline with Glinka's first opera, scholars ignore over a century of culturally rich Russian art music that developed uninfluenced by westernization. It is ironically this musical heritage that Glinka and other Russian nationalist composers imitated to construct music that sounds authentically Russian. Russian composers who are included in the western canon of music are recognized, not just for their successful use of Russian idioms, but also for their adherence (whether admitted or denied by the composers themselves) to western musical forms. These European forms were slow to penetrate Russia. Although Russia is often recognized as part of Europe, she is only part European *culturally*. A quick glance at a world map makes obvious the primary cause of this cultural divide, yet the country's isolation goes deeper than mere geography.

In 988 CE Vladimir I forcibly converted his people to Christianity, choosing the Byzantine Eastern faith (later simply called the Orthodox Church), rather than the Latin Roman Catholic tradition that Europe inherited. As part of the country's conversion process, priests from the East traveled to Russia to teach the precepts of the new religion, and Byzantine culture spread rapidly throughout medieval Russia. A specific liturgy of chants from the Orthodox Church was introduced to Russian culture at this time. These early chants were monodic, with only a hint of harmony appearing in the occasional use of a drone. As Eastern priests taught their music to the Russian converts, chants evolved and adopted elements of native folksong, and Greek texts were eventually switched out for Russian ones. This russification of Byzantine chant culminated in the standardization of what is now called *znamenny chant*.¹

¹ Leonard, 12-14.

By the 12th century, Latin church music in Europe progressed beyond Gregorian chant, embracing harmony and counterpoint. In Russia, however, similar innovations in church music did not develop until the 17th century. This lack of innovation is due in part to the Mongol invasion which lasted from the 13th to 15th centuries and set Russia back from Europe developmentally for hundreds of years.² Once the Tartars were defeated, strict rules from the Orthodox Church kept innovation to a minimal. The 16th century saw the golden age of *znamenny chant* as Ivan the Terrible, an avid supporter of the style, ordered that schools be founded to instruct the clergy on the proper compositional and performance styles allowed in services. The church's tight hold on culture and art kept Russia from experiencing movements prevalent in Europe, such as the Renaissance and Enlightenment. It wouldn't be until the 17th century, under the rules of Tsar Alexis and Peter the Great, that western harmonization would perforate Russian culture. These first innovations in church music occurred when *znamenny chant* was challenged by the introduction of *kanty*, a musical form that hailed from Ukraine and Belarus. *Kanty* are sacred texts set for three voices, which are generally unaccompanied. Over the next hundred years, *kantys* expanded to cover texts on more secular matters, including romantic and patriotic poetry.³

Juxtaposed with *znamenny chant* is Russia's folk music, which played an integral role in both rural and court life. Before Vladimir's Christianization of Russia in the 10th century, pagan ritual acts were performed by artists known as the *skomorokhi*. With the Orthodox church's rise in power, the *skomorokhi* adapted their performances toward public entertainment and Christian rituals. Early descriptions of the *skomorokhi* refer to them as merry and comedic figures. From the 11th to 17th centuries the *skomorokhi* presented music for rituals such as weddings and funerals, and performed dramatic acts, including puppet shows and trained animal demonstrations.

² The Mongol (also referred to as Tartar) rule of Russia lasted from 1240 to 1480. Tartar armies initially attacked in 1223, but a full-scale war did not commence until 15 years later and would result in the complete destruction of Kievan Rus. Historians have estimated that up to half of Rus's indigenous population perished during the invasion. For a more detailed discussion of these events, see "Mongol invasion of Rus'," *New World Encyclopedia*, last modified October 11, 2016.

http://www.newworldencyclopedia.org/p/index.php?title=Mongol_invasion_of_Rus%27&oldid=1000434

³ Hodge, 8.

Most importantly, the *skomorokhi* passed on the oral tradition of singing *byliny*; epic songs depicting Russia's history and folklore. Their folk performances were considered crude and sexually explicit by the Orthodox church. As the *skomorokhi* became more powerful, the Orthodox church implemented harsh punishments for involvement in their activities from the early to mid-17th century. By the middle of the 1600s, groups of traveling *skomorokhi* had disbanded due to the persecution and former members were most likely assimilated into court orchestras where they took up westernized instruments which were beginning to be introduced to Russia's elite. Former members of the *skomorokhi* continued the oral transmission of folk music, and these musical idioms later influenced Glinka, Dargomyzhsky, and the Russian Five.⁴

The *skomorokhi* never enjoyed the high level of artistry reached by the *troubadours* and *trouvères* in France, or the *Minnesingers* in Germany. This was partially due to the discrimination they experienced from the Orthodox church, which inadvertently kept the *skomorokhi* illiterate. The folk traditions of the *skomorokhi* were passed down orally, a great feat for some of the more extensive epic songs. Their influence on Russian culture and music helped shape the formation of Russia's national music scene.

Adrian Ketcham stated:

As far as Russian music is concerned, the *skomorokhi* were important in one deeply significant way. They were highly instrumental in preserving, enlarging and passing on to the people a large body of folk music. After the *skomorokhi* themselves had disappeared, this folk music was a living, vital, changing force which lay directly at hand...when needed for the development of a national musical style.⁵

Although these indigenous folksongs played a crucial role in the nationalist movement of the 19th century, it was imported music from Italy and France that dominated Russia's court life in the 1700s.⁶

⁴ Adrian Riley Ketcham, "The Skomorokhi and Their Activities" (PhD diss., Indiana University, 1970), 35.

⁵ Ibid., 23.

⁶ Leonard, 26-31.

IMPORTING EUROPEAN MUSICIANS

Before the 18th century, Russia generally regarded the west with suspicion and distrust. A more impartial approach to foreign culture began under the rule of Tsar Alexis, and was continued by his son, Peter the Great. Russia progressively embraced European ideals under three prominent female sovereigns in the 1700s: Empresses Anna, Elizabeth, and Catherine the Great. Peter the Great's rule, from 1721-1725, was instrumental in forging healthy relationships between Russian and Europe. As a result, when Anna ascended to the throne in 1730, she formed an Italian theater company for the Russian court. Two years later she imported Italian composer Francesco Araja, who composed and produced ballets and Italian operas. Later his compositions extended to setting Russian texts. In 1755 Araja composed the first Russian language opera, *Tsefal i prokris* (Cephalus and Prokris), which premiered in St. Petersburg. Although Araja was Italian and the opera was based on a Latin poem by Ovid, the librettist for this piece was the famous Russian poet and playwright Alexander Sumarokov. It is interesting to note that Araja and Sumarokov's first Russian language opera premiered almost 80 years before Glinka's landmark opera, *A Life for the Tsar*.⁷

During Empress Elizabeth's reign, from 1741-1762, Russia experienced the emergence of a literate, cultured middle class. The rising members of the bourgeois formed a significant audience for European music which was originally introduced only to the royal court. Members of this class began holding home concerts and investing in privately owned orchestras. By the mid-17th century, St. Petersburg had become thoroughly European.⁸

Even with the growing popularity of western music, some Russian composers continued to write three-voice Russian *kantys* and harmonized folksongs. In 1776 notated collections of folksongs began to be published, the most famous being Nikolai Lvov and Ivan Prach's *Collection of Russian Folk Songs*

⁷ Ibid., 19.

⁸ Adrian Riley Ketcham, "After Work, Idleness, Or a Collection of Various Songs with Appended Tones to Three Voices, Music by G. Teplov: A Study of the Earliest Published Russian Art Songs" (PhD diss., Indiana University, 1970), 12-13.

with *Their Tunes*, published in 1790.⁹ Even folksongs, however, were not immune to western influence, and *town songs* developed in urban centers which displayed elements of folk music, but were predominately European in style.¹⁰

When Catherine the Great ascended to the throne in 1762, she incorporated French manners and style into high society. During her lengthy reign, Catherine invited some of the most celebrated composers and singers of the time to visit Russia's court. Wealthy members of the aristocracy began to send serfs abroad to receive training in European art. The famous Russian composers Fomin, Matinsky, and Berezovsky were liberated serfs, sent to Italy to study music by their masters. These three artists were the first native Russians to successfully imitate Italian operatic style.¹¹ Instead of composing pieces that employed folk elements, Russian composers of the time were encouraged to emulate the distinctively western forms from Italy and France.¹²

Even though musician serfs were proficient in imitating European style, Russia continued to import Italian musicians well into the 19th century. During the rule of Alexander I, the Italian composer Catterino Cavos traveled to St. Petersburg and became a leading figure in Russia's music production. Cavos was fascinated with Russia's history and folklore. After being appointed Kapellmeister of Italian and Russian opera, he wrote numerous Russian, French and Italian language operas during the 40 years he composed in St. Petersburg. Before Glinka wrote *Life for the Tsar*, Cavos composed a Russian singspiel that followed the same plot, and later he conducted the premier of Glinka's better-known version.¹³

During the last quarter of the 18th century, French *romance* was introduced to Russia. In France this style later evolved into French *mélodie*, but the name *romance* remained in Russia, and songs from this time period are often called *romances*. At first Russian composers were encouraged to set French texts to music for their *romances*, but later Russian lyrics were set as well. These art songs rose in

⁹ Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton, New Jersey: Princeton University Press, 1997), 15.

¹⁰ Brown, 28.

¹¹ Leonard, 32.

¹² Markovic, 3.

¹³ Leonard, 34-35; Brown, 2.

popularity at the turn of the century and stayed in demand until the first quarter of the 1800s. The first Russian composer who transitioned from writing traditional *kanty* to Russian *romances* was Grigory Teplov. His influential volume of songs was published in 1759 and is titled *Между делом безделье* (Leisure ‘midst Labour).¹⁴ Composers Fedor Dubyansky and Jozef Kozlowski followed in Teplov’s footsteps and brought the Russian romance into greater prominence in the 1760s to 1780s.¹⁵ These songs closely resemble the style that Glinka would later employ: “sentimental subject matter, the minor key (frequently leading into the relative major) and the imitation of folk intonations.”¹⁶

The most influential and enduring romance writer before Glinka was Alexander Alyabyev. This decorated military man wrote over 170 songs during his lifetime. After fighting against Napoleon in 1812, Alyabyev was exiled to Siberia when he was falsely accused of murder. It was in prison that he wrote his most famous romance, “Соловей” (The Nightingale). During his exile, Alyabyev spent time in the Caucasus, and was later allowed to return to Moscow before his death. The vast distance between his exile and Moscow makes Alyabyev’s compositional output especially interesting, as he often employs lesser known, rural poets, and was the first Russian composer to demonstrate orientalism in his songs.¹⁷

Alexei Verstovsky, a close friend of Alyabyev, wrote the Russian opera *Askold’s Grave*. Richard Taruskin called this work, “probably....the most enduringly popular Russian opera in the nineteenth century.”¹⁸ *Askold’s Grave* premiered one year before Glinka’s own first opera, though its success was not so immediate. A rival of Glinka, Verstovsky produced 30 Russian art songs, which proved influential to Russia’s musical development.¹⁹

Unlike the countless trained serfs who came before them, both Verstovsky and Alyabyev were bourgeois musicians. This influx of dilettantes in the middle classes paved the way for music to be

¹⁴ Gerald R. Seaman, *History of Russian Music* (New York: F. A. Praeger, 1967), 77.

¹⁵ *Ibid.*, 78-81.

¹⁶ *Ibid.*, 79.

¹⁷ Hodge, 20.

¹⁸ *Ibid.*

¹⁹ *Ibid.*, 21.

recognized as a viable profession in Russia, and a prominent member of this rising circle was Mikhail Ivanovich Glinka.²⁰

As this chapter demonstrates, Glinka was certainly not the first composer to write authentically Russian music, or to compose Russian texts in a westernized style. While Glinka's operas were the first of any Russians to make a lasting impression on the international stage, this distinction was facilitated by the use of musical idioms found in chant, *kanty*, and folksong. Church and folk styles are the foundation for Russia's unique musical language and existed long before Glinka's birth. Contemporaries of Glinka were also instrumental in the progression of Russian music, and their output decisively clarifies that the "Father of Russian Music" was far from the first to effectively integrate Russian musical idiom with western style.

²⁰ Taruskin, *Defining Russia Musically*, xiii.

CHAPTER 2: GLINKA'S LIFE AND MUSIC

Mikhail Ivanovich Glinka was born on June 1, 1804, in Novospasskoye, a village located in the Smolenski region of Russia. Although thoroughly Russianized, the Glinka clan was originally Polish by descent, having assimilated into Russian society when the Tsar took over the region in 1654. At the time of the composer's birth, the name Glinka was already well-connected to Russian scholarship and art, through the creative output of extended family members.¹

Mikhail Glinka was the second child of Ivan and Yevgeniya Glinka and the first to survive childhood. Glinka would later disclose that his mother, still mourning the loss of her first child, was forced to give up his upbringing to Fekla Aleksandrovna, the boy's paternal grandmother. Fekla herself was frequently ill and, fearing for her grandson's health, confined the young boy to overheated rooms, wrapped him in thick furs, and fed him sweets. The sickly constitution of the composer, as well as his hypochondriacal tendencies, are often attributed to his grandmother's early treatment.² This initial isolation also shaped the young composer's first musical experiences. Having little to do inside, Glinka's nurses, who were serfs, entertained their charge by teaching him Russian folksongs and folklore. In addition, Novospasskoye was well-known for its church music, especially bell ringing, and Glinka became very familiar with this Russian tradition.³ After his grandmother's death in 1810,⁴ Glinka learned to play the piano, violin, and piccolo, sometimes playing with his uncle's serf orchestra. The repertoire of this serf orchestra expanded Glinka's exposure to western musical forms.⁵ At the age of 10 or 11, Glinka heard a performance of a quartet for clarinet by Swedish composer Bernhard Krousel and declared afterwards, "There is nothing to be done, music is my soul."⁶

¹ Brown, 8-10.

² Ibid., 9-11.

³ Ibid., 11-12.

⁴ A.S. Rozanov, *M.I. Glinka: His Life and Times* (Neptune City, N.J.: Paganiniana Publications, 1988), 14.

⁵ Stuart Campbell, "Mikhail Ivanovich Glinka," *Grove Music Online* (2001), accessed 14 October 2019, <https://www-oxfordmusiconline-com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011279?rskey=lkGkHB>

⁶ Rosanov, 16.

In 1818 Glinka was sent to study at the Noble Boarding School in St. Petersburg, which provided a general education for aristocrats. During this time Glinka continued his music education informally, taking three piano lessons with John Field, and studying music privately under Charles Mayer.⁷ In school Glinka excelled best at foreign languages and by the end of his life the composer was fluent in French, German, Spanish and Polish, and had studied English, Latin and Persian.⁸

After finishing school in 1822, Glinka traveled to the Caucasus to improve his poor health and was introduced to exotic folk music and culture during his journey. Upon his return, Glinka studied folk music at home in Novospasskoye, frequently asking the serf women and girls from the village to come and sing for him. Glinka would write down what he heard and attempt to compose simple piano accompaniments for the melodies. In 1824 Glinka's father began to complain about the costliness of Glinka's extra music and language lessons, and insisted his son take up a salaried position. Glinka reluctantly took a post with the Board of Communications in St. Petersburg, which required minimal work.⁹ Now living in St. Petersburg, the aspiring composer actively participated in high-society salons and became acquainted with some of the most famous literary figures of the day, including Pushkin, Zhukovsky, Odoyevsky, and Delvig.¹⁰

It was during this first year in St. Petersburg that Glinka composed his first vocal romance, titled "Моя Арфа" (My Harp). The text is a translation by Konstantin Bakhturin from Walter Scott's *Rokeby*. Glinka himself admitted that this piece was a failure. However, in 1825 the composer wrote another more successful song, "Не искушай меня без нужды" (Do Not Tempt Me Needlessly). This romance became well-known in the St. Petersburg salon circles, and Glinka would later declare it marked the beginning of his career as a composer.¹¹

⁷ Campbell, "Glinka."

⁸ Rosanov, 9.

⁹ Brown 30-33.

¹⁰ Campbell, "Glinka."

¹¹ Brown, 34-36.

At this time Glinka also began taking singing lessons from one Belloli, who taught him to sing buffo parts with which Glinka entertained his friends. The budding composer's happy social existence in St. Petersburg was cut short by the Decemberist uprising in 1825. Glinka was suspected of aiding a former tutor and subsequently fled to Novospasskoye under the pretense of attending his sister's wedding.¹²

At home in Novospasskoye, Glinka read sentimental poetry by Zhukovsky, kept sixteen birds, and dreamed at the piano. In this idle state he wrote two melancholy *romances*, “Утешение” (Consolation) and “Бедный певец” (The Poor Singer). Both songs were intended as drawing room music. Glinka was able to return to St. Petersburg the following May and quickly fell into unrequited love with a young girl named Katinka. Glinka proclaimed his feelings in the romance “Я люблю, ты мне твердила” (I Love Was Your Assurance), which was later given the French text, “Le baiser.”¹³

Glinka spent the majority of his time during this period going to social events and parties, where his musical skills as accompanist, composer, and singer were in high demand. He also wrote fourteen *romances* and folk-song stylizations. Two such *romances*, “Pour un moment” and “Разочарование” (Disenchantment), display Schumannesque tendencies. “Disenchantment” is particularly effective in the poignant repetitions of the piano introduction at the end of each verse. These late 1820s songs demonstrate Glinka's expanding style, as he began to move beyond simple drawing room *romances*. Serious songs emerged such as, “Забуду ль я” (Shall I Forget?), and “Голос с того света” (A Voice From The Other World). The latter piece was written for Glinka's bereaved brother-in-law, after the death of Glinka's sister Pelageya. Folk-song stylizations from this time could easily be mistaken as genuine folk-tunes Glinka transcribed. Pushkin set his own words, “Не пой, красавица, при мне” (Don't Sing, Beauty, In My Presence), to a Georgian tune which Glinka had composed. In addition to these songs, Glinka began composing vocal and instrumental ensemble works, and solo piano pieces.¹⁴

¹² Ibid., 36-8.

¹³ Ibid., 39-41.

¹⁴ Ibid., 43-53.

Despite a happy social life, frequent illness and restlessness plagued the young composer. In 1830 Glinka's father reluctantly funded his son's trip to Italy, in hopes that the warmer climate would provide a cure. The trip was meant to heal Glinka physically, but the 26-year-old composer's principal aim was to experience European music. Glinka's travels through Italy would include three years of rich musical exposure. In Milan, Glinka watched the premieres of Donizetti's *Anna Bolena* and Bellini's *La sonnambula*, both conducted by the composers themselves. He became personally acquainted with Donizetti, Bellini, and their librettist Felice Romani.¹⁵ In Rome, Glinka met Berlioz, who commented that Glinka's songs, "struck me greatly with their ravishing melodic turn of phrase, so completely different from what I had heard up to then."¹⁶ Glinka would also study with Andrea Nozzari and Josephine Fodor-Mainvielle, both noted singers in Naples. Glinka acknowledged that these singers helped provide the foundation for his understanding of the vocal mechanism.¹⁷

While in Italy Glinka wrote Italianate songs, including "Il desirderio," which was written at the end of a love affair with his doctor's daughter, "L'iniquo voto," composed for the daughter of a merchant in Milan, "Победитель" (The Conqueror), and "Венецианская ночь" (Venetian Night).¹⁸ Glinka also attracted the attention of Giovanni Ricordi, who published a number of Glinka's works and declared the Russian composer an equal to Bellini and Donizetti. Glinka would later say of these Italianate compositions, "All the pieces written by me to please the inhabitants of Milan, and very neatly published by Giovanni Ricordi, only served to convince me that I was not following my own path, and that I could not sincerely be an Italian. A longing for my own country led me gradually to the idea of writing in a Russian manner."¹⁹

Eventually Glinka became disillusioned with Italy and traveled to Berlin, where he worked for five months under the mentorship of Siegfried Dehn. Dehn's systematic teaching solidified Glinka's

¹⁵ Campbell, "Glinka."

¹⁶ Brown, 60.

¹⁷ Ibid., 60-61.

¹⁸ Ibid., 61-65.

¹⁹ Ibid., 64.

musical knowledge, and the young composer wrote, “There is no doubt that I am more indebted to Dehn than to all my other teachers. He...not only put my knowledge in order, but also my ideas on art in general -and after his teaching I began to work clear-headedly, not gropingly.”²⁰ Under Dehn’s tutelage Glinka wrote two *romances*: “The Leafy Grove Howls,” and “Say Not That Love Will Pass.” While Glinka’s output became ironically more German at this time, the young composer’s ambitions were firmly focused on creating a thoroughly Russian opera.²¹

In 1834 Glinka returned to Russia due to the sudden death of his father. In St. Petersburg he met and courted his future wife, Mariya Petrovna Ivanova. While courting Mariya, Glinka attended a literary evening of Zhukovsky’s and confessed his desire to write a national opera. The famous poet suggested the subject of Ivan Susanin, a peasant who sacrificed his life to help establish the Romanov’s reign. The subject of Susanin could not have been more ideal for Glinka’s plans to write a “national heroic-tragic opera.”²² By choosing a heroic character who was a serf, Russian folk idioms were skillfully used to express the seriousness of the drama, rather than simply portraying comic side characters. In 1836 the Tsar himself attended a rehearsal for the opera and asked that its original name, *Ivan Susanin*, be changed to *A Life for the Tsar*. This gave greater emphasize to the political message of the piece. *A Life for the Tsar* was an overnight success and, despite being written predominantly in the Italian and French style, music scholars assert that the work made great strides forward in the realm of Russian nationalistic music.²³

While writing *A Life for the Tsar*, Glinka also composed a number of art songs. Nikolai Pavlov, a poet Glinka met in Moscow, gave the composer a poem to set titled, “Не называй ее небесной” (Call Her Not Heavenly). Up to this point the majority of Glinka’s songs were strophic or ternary, but this is the first piece that shows greater innovation of form. The composer also wrote “Я здесь, Инезилья” (I Am Here, Inezilla), which includes Spanish stylizations that foreshadow Glinka’s strong draw to Spanish

²⁰ Ibid., 68.

²¹ Arthur Pougin, *A Short History of Russian Music*, trans. Lawrence Haward (New York: Brentano’s, 1915), 56.

²² Campbell, “Glinka.”

²³ Ibid.

music a decade later. “Ночной смотр” (The Night Review) demonstrates a sinister, stark side that Glinka had not used before. Finally, “Только узнал я тебя” (I Had But Recognized You) was inspired by Glinka’s Mariya, and was written for her during their courtship²⁴ Unfortunately for Glinka, Mariya had no interest in music. Glinka’s sister would drily comment after her brother’s nuptials, “Glinka has married the Ivanova girl, a young thing quite without fortune or education.... who, moreover, hates music.”²⁵

After the success of *A Life for the Tsar*, Glinka was given the position of Kappelmeister at the Imperial Chapel. Although a prestigious position, Glinka did not have the drive or desire to do the work required for the post. His marriage to Mariya was deteriorating and, as a result, Glinka began a flirtation with a 14-year-old student named Karolina Kolkovskaya. Karolina was a contralto, and Glinka wrote the art song “Сомнение” (Doubt) for her to sing. Pushkin’s texts “Где наша роза?” (Where Is Our Rose?), and “Ночной зефир” (The night zephyr) were also set during this time. In 1838 Glinka toured Ukraine, seeking talented singers for the Imperial Chapel. In Ukraine he asked Alexandr Rimsky-Korsakov to write a poem that expressed his longing for Karolina. Although Glinka set the resulting poem, he would later substitute verses of Pushkin into the music, creating “В крови горит огонь желанья” (The Fire of Longing Burns in My Blood). This art song was said to be a favorite of Lizst. At the end of Glinka’s Ukrainian adventures, the composer wrote two folk-song stylizations with texts by the Ukrainian poet Viktor Zabella: “Гуде вітер вельми в полі” (The Wind Blows), and “Не щебечи, соловейку” (Sing Not, O Nightingale). Not long after his return from Ukraine, Glinka separated from his wife and resigned from his position as Kappelmeister. His attention turned more fully towards his second opera, *Ruslan and Lyudmila*.²⁶

Ruslan and Lyudmila is based on Pushkin’s folk-fairytale of the same name, and was less accessible than *A Life for the Tsar*. Although more innovative in musical style, the plot proved unsuitable for dramatic adaption. The first performance was not well-received, and Glinka was so disheartened that

²⁴ Brown, 75-77.

²⁵ Ibid., 79.

²⁶ Ibid., 139-144.

he never took up another opera project again.²⁷ In comparing Glinka's two operas, scholar David Brown noted of *A Life for the Tsar*, "...if it had been all that new, it is doubtful whether it could have enjoyed such a remarkable success...when, six years later, he [Glinka] explored a much deeper Russianness in *Ruslan and Lyudmila*, his Russian contemporaries found it more difficult to take, and the work was a comparative failure."²⁸

Although Glinka turned away from composing opera, he continued to write Russian art songs. Before separating from his wife, Glinka fell in love with Yekaterina Kern and wrote "Я помню чудное мгновенье" (I Recall a Wonderful Moment) for her, after she experienced a serious illness. The poem by Pushkin was ironically written for Kern's mother 15 years before. Yekaterina later selected another text for Glinka to set, "Если встречу с тобой" (If I Shall Meet You). More songs followed during this time, including "К Молли" (To Molly), the melody of which was originally an unfinished *nocturne* titled "Le regret." The songs "Свадебная песня" (Wedding Song) and "Зацветёт черёмуха" (The Cherry Tree Is Blossoming) were most probably composed for a charity event at the request of Vladimir Odoyevsky. "Wedding Song" may also have been written for the actual wedding of Grand Duchess Mariya Nikolayevna and employed the traditional wedding tune "Из-за гор, гор высоких, гор" (From Behind The Mountains, The High Mountains), which Glinka would famously use in *Kamarinskaya*.²⁹

Nestor Kukolnik, who had helped Glinka write parts of the libretto for *A Life for the Tsar*, fitted his own words to a piano bolero Glinka had written, resulting in, "Ах ты, душечка, красна девица" (O My Sweet, Beautiful Maid). Kukolnik would also supply all the poetry for Glinka's only song cycle, *Прощание с Петербургом* (A Farewell to St. Petersburg). Kukolnik was skilled at setting words to already written music, which ended up being the case for at least five of the twelve pieces in the set. After this cycle Glinka wrote the song, "Как сладко с тобою мне быть" (How Sweet It Is To Be With You) as an expression of gratitude to Pyotr Ruindin, who kept Glinka company during his latest illness and was

²⁷ Campbell, "Glinka."

²⁸ Brown, 136.

²⁹ Ibid., 151-158.

also the poet of the verses. “Люблю тебя, милая роза” (I Love You, Dear Rose) was written late at night at Konstantin Bulgakov’s house, and the surprise vocal line that interrupts the piano coda at the end departs from Glinka’s more predictable style. In 1844 Glinka set Adam Mickiewicz’s text “К ней” (To Her), which employed a *tempo di mazurka* to accent the Polish character of the piece.³⁰

In the hopes of reawakening his creative genius, Glinka decided to travel to Paris in 1844, where he became friends with Daniel Auber and Viktor Hugo. In 1845 a continued interest in Spanish music propelled Glinka to relocate to Spain for the following two years. The country and music made a strong impression on him, and his *First Spanish Overture* displays Glinka’s delight in the vitality and color of Spanish style.³¹ The art song “Милочка” (Darling), written for Glinka’s sister Lyudmila, is based on a Spanish jota theme the composer heard in Valladolid.³²

In 1847 Glinka briefly returned to Russia with the intention of composing, but he quickly became disillusioned with his prospects there. While attempting to leave for Paris again, his passport renewal was refused in Warsaw. Frustrated and determined not to return to Russia, Glinka took up residence in Warsaw and composed the orchestral work *Kamarinskaya*. Tchaikovsky would later write that the Russian symphonic school, “is all in *Kamarinskaya*, just as the whole oak is in the acorn.”³³

In Warsaw Glinka also wrote some of his most sophisticated art songs, “Адель” (Adèle), “Заздравный кубок” (The Toasting Cup), “Песнь Маргариты” (My Peace Is Gone), and “Финский залив” (The Gulf of Finland). Finally, in 1852 Glinka’s passport was approved, and he set out for Paris. When war broke out between Russia and France, the composer was forced home again. Around this time Glinka wrote, “I’m finished with Russian music, as I am with Russian winters.”³⁴ However, his time in Russia was not entirely unfruitful. Glinka became acquainted with the young composer Mily Balakirev and art critic Vladimir Stasov, both of whom would play a significant role in proclaiming Glinka’s legacy

³⁰ Ibid., 158-238.

³¹ Campbell, “Glinka.”

³² Rosanov, 56.

³³ Campbell, “Glinka.”

³⁴ Francis Maes, *A History of Russian Music: From Kamarinskaya to Babi Yar* (Berkeley: University of California Press, 2002), 11.

after his death. In St. Petersburg Glinka wrote his last art song, “Не говори, что сердцу больно” (Say Not That It Grieves The Heart), with words by Nikolai Pavlov, who begged Glinka to set his poem.³⁵

In 1856 Glinka was cleared to travel and moved to Paris, before relocating to Berlin. In Germany he was reunited with his former teacher, Siegfried Dehn, who delighted over reviewing his pupil’s music. A few years earlier Glinka had taken an interest in the compositions of Handel and Bach, as well as music from the Italian Renaissance. With Dehn’s aid, Glinka pored over the works of Palestrina and Lassus, seeking to find connections between early western music and Orthodox liturgy. Whatever creative hopes Glinka had in pursuing this course of study, they were never brought to fruition. In 1857 the prominent composer watched Meyerbeer conduct the trio from *A Life for the Tsar* and was deeply pleased with the results. On the way home from the performance Glinka caught a cold, and a few weeks later he died in Berlin on February 15, 1857.³⁶

After Glinka’s death various individuals and groups stepped forward to proclaim Glinka’s legacy and claim him as their forerunner. Tchaikovsky wrote, “Glinka created an entirely new school...to the sphere of which I belong. I am Glinka’s disciple.”³⁷ Proponents of Russian nationalist music, including the Russian Five, canonized Glinka’s operas to further their own ideals surrounding Russian music. Certainly, the eclectic heritage Glinka’s music offered provided multifarious inspiration and direction for Glinka’s predecessors.

Glinka himself did not find inspiration from a singular style or musical form. As a young man Glinka thoroughly internalized and mimicked Italian aria and song. Studying with Dehn, Glinka explored German form and theory. After the failure of *Ruslan and Lyudmila*, the composer frequently traveled to France, Spain and Germany in search of new inspiration. This diversity in style and form is most clearly seen in Glinka’s art songs, which originated as drawing room entertainment, and later advanced to concert hall repertoire. Of Glinka’s eclectic personal style, Brown remarked, “...is there such a thing as a Glinka

³⁵ Brown, 292.

³⁶ Campbell, “Glinka.”

³⁷ Rosanov, 10.

style? The answer is: no.”³⁸ While Glinka was much too multifaceted a composer and personality to accredit with a single form or approach, his personality shines clearly in his works, particularly his art songs. Brown even went so far as to claim, “The only compositions in which something of the composer himself is to be found are certain of the romances...”³⁹

³⁸ Brown, 300.

³⁹ Ibid., 301.

CHAPTER 3: EXPANDING GLINKA

Setting aside Glinka's immense success found in *A Life for the Tsar*, the oft dubbed "Father of Russian Music" more frequently tried to escape the realities of his motherland than embrace them. Glinka's pride for country was far from a steady one. Even the composer's determination to write uniquely Russian music ironically began while he was separated from his homeland. During his final departure from Russia, Glinka wrote that he hoped, "never to see this vile country again."¹ Glinka's love for writing Russian music vacillated, and in 1850 he wrote, "I have decided to shut down the Russian song factory and devote the rest of my strength and sight to more important labors."² Upon reading these accounts, one is tempted to ask, why was the nationalist school of composers so avid in their worship of Glinka as the pinnacle of Russian nationalism?

The answer lies in scrutinizing the primary sources utilized by western scholarship following Glinka's death. After the composer's sudden death, brief acquaintances of Glinka, including influential music critics Vladimir Stasov and Alexander Serov, began writing and publishing their memories of the acclaimed composer. These writings contained personally biased perceptions of the composer's legacy. Through these tendentious accounts, Glinka became the venerated idol of the national school of composers and was used as a proponent of their standards. Glinka was the first Russian composer to have his work and perceived legacy canonized, but he became "both the source [of inspiration] and the victim of the process."³ In his article, "Constructing Glinka," Daniil Zavlunov noted that, "After more than a century and a half of studying Glinka, we hardly know Glinka: he remains ever elusive and illusive. And that is because Glinka is a construct, one that came into existence in the stories of those who knew him."⁴ Continuing to accept this arbitrary narrative has proven detrimental to the research and performance of Russian music.

¹ Taruskin, *Defining Russia Musically*, 219.

² Maes, 11.

³ Zavlunov, 329.

⁴ Ibid., 327.

19th century nationalist composers were fanatical in their pursuit of truly Russian music. These artists outwardly rejected composers who did not conform with their stringent ideals, including musical geniuses such as Tchaikovsky. Most of their standards were not held by Glinka personally, as the composer openly sought opportunities to compose music that was not characteristically Russian, making trips to Italy, Germany and Spain for that express purpose. In reaction to Glinka's ties to nationalism, music scholars have examined the composer's work and sought to assess its value through questions such as, "How authentically Russian is this piece?" In *Defining Russia Musically*, Richard Taruskin asserts that, "If 'How Russian is it?' is your critical question, then however the question is answered, and however the answer is valued, you have consigned Russian composers to a ghetto."⁵ This artistic ghetto is created by grouping all Russians into the same category and expecting them to sound homogeneous, ignoring differences in social class, geography, personality, age, experience, and ethnicity.

This nationalistic trend of generalization swept across 19th century Europe in the form of romantic nationalism. Even as Glinka strove to compose authentically Russian music in his earlier years, he was imitating social movements which originated in western Europe. In setting themselves apart through their music, Russian composers were also joining a European club in search of the "other" found through folk idioms. Sociologist William G. Roy warned that in folksong, "'The folk' are always some 'other.' So the question becomes: Who creates the genre of folk music, for what purpose, and who embraces it as 'our' music? Whose aesthetic identity is defined by folk music and what social boundaries are constituted?"⁶ Glinka, and many composers before and after him, imitated folk rhythms and harmonies, which were created and maintained by serfs and the persecuted *skomorokhi*. Yet the bourgeois composers who sought national identity were educated aristocrats. The rise of romantic nationalism brought feelings of pride to the elite of Russia by exploiting the lower classes way of life, which the aristocracy knew precious little about. Roy further explained that, "The aesthetic identity of folk music is ironic. Folk music is embraced

⁵ Taruskin, *Defining Russia Musically*, xvii.

⁶ William G. Roy, "Aesthetic Identity, Race, and American Folk Music," *Qualitative Sociology* 25, no. 3 (2000): 461.

by an ‘us’ who seek to identify with a ‘them.’ Nonetheless, ‘folk music’ has been a historically consequential concept both to energize political movements and to provide enjoyment for listeners and participants.”⁷

Roy’s observations further complicate the “How Russian is it?” question, as any answer requires the responder to subscribe to the archaic political and social views of 19th century Russia. Glinka’s own life was one of privilege. The “truly Russian” sounds he imitated in his music were frequently ones which his nanny, a serf his family owned, would have taught him. Digging into Russia’s “roots” in search of authenticity caused composers to westernize and romanticize Russia’s realities. The plight of the serf was far from ideal, and mimicking their music, seeking “the other,” did nothing to bring serfs and the higher classes closer together. Instead the middle and upper classes drew an idealized sense of self from specific narratives and idioms they selected from serfdom.

In this way scholars have misjudged Glinka, begrudging him the European influences so evident in his music and rejoicing in any folk styles the composer utilized. 21st century scholarship must look past these biases and avoid holding Glinka’s music up as an ensign of romantic nationalism. This is not merely because Glinka’s music demonstrates more eclecticism than nationalism, but because justifying the relevance of Glinka’s music in pursuit of “authentic Russian music” ties him and us to out-of-date social paradigms. Instead, we should delve into this remarkable composer’s work with greater inclusivity and curiosity, embracing his complex heritage. Removing Glinka from a one-dimensional view of Russia’s richly diverse culture will start the process of freeing Russian composers from the exotic ghetto of which Taruskin warned. The egregious amount of time spent debating the question “how authentically Russian is it?” has kept western scholarship and musicians alike from approaching Glinka’s music, specifically his art songs, in ways that expand, rather than limit, our understanding of Russian composers. In response to such narrow mindedness, Zavlunov eloquently urges musicians to, “embrace fully the complexity of

⁷ Roy, 468.

Glinka and his work, even if it means that we may no longer be able to achieve the kind of straightforward narratives favored in the last century.”⁸ It is with this purpose in mind that the following song entries have been compiled.

⁸ Zavlunov, 352.

CHAPTER 4: GLINKA'S ART SONGS

Glinka wrote a total of 79 art songs, composed between the years 1824 and 1856. Scholar Thomas Hodge wrote that Glinka's songs are, "the best ever composed by a Russian, and they laid the foundation for unparalleled accomplishments in Russian vocal music later in the century."¹ However, not long after Glinka's death his vocal songs fell into relative obscurity. Cesar Cui wrote in 1896 that, "Glinka's romances are at present almost entirely forgotten and almost never performed...Many of them are deserving of serious attention...The neglect of them indicates either an insufficient knowledge of our romance literature or a passion for fashionable names to please the public. This is done to the detriment of truly artistic considerations."²

Glinka's songs are highly diverse, including Russian, French, Italian, Ukrainian and Polish language pieces. Both Ukrainian and Polish are grammatically and semantically similar to Russian, which would have given Glinka an advantage in his textual understanding and settings of the pieces. In addition, his 19th century aristocratic education, as well as his lengthy trips abroad, required Glinka to be fluent in French and Italian, and this facility would have been reflected in his musical settings. Glinka's meager French language output demonstrates the decline in popularity French culture experienced in Russia as a result of the Napoleonic Wars.³ Of Glinka's 79 songs there are only two French texts, one of which was originally composed in Russian and only later given French lyrics. The rise of Russian nationalism in the early 19th century directly affected Glinka's text selection, resulting in a preference for Russian language songs.

Of the 79 songs, Glinka set:

- 61 Russian texts
- 13 Italian texts
- 2 French texts
- 2 Ukrainian texts
- 1 Polish text

¹ Hodge, 22.

² Cui, 10-11.

³ Orlando Figes, *Natasha's Dance: A Cultural History of Russia* (New York: Metropolitan Books, 2002), 67.

Glinka's 13 Italian songs elegantly imitate bel canto style and make excellent undergraduate substitutes for repertoire found in the *28 Italian Songs and Arias* vocal score. Although prominent Russian music critics, such as Stasov and Serov, underplayed these Italian influences to promote nationalism, Richard Taruskin observed that, "Italianate style would be for Glinka a permanent acquisition and a principal resource."⁴ Perhaps Stasov and Serov disregarded the overt Italianism in the composer's music owing to the fact that Glinka himself claimed to have surpassed his Italianate beginnings. Whatever the cause, both critics freely admitted to the prominent impact of German music on Glinka's compositions, as well as his use of French style.⁵

Unlike Schubert's *Lieder* accompaniments, Glinka's piano parts are fairly simple, "relying primarily on slow arpeggios or regularly struck chords."⁶ However, this simplicity is not to be mistaken for rudimentary writing, as the accompaniments are elegant in their straightforwardness and their accessibility gives prominence to more complex vocal lines. In this way Glinka appears to imitate Bellini's song writing, which he became acquainted with as a young man in Milan. The following excerpts represent accompaniment patterns that appear in both Bellini and Glinka's songs. Excerpt 1, the first song in Bellini's *Sei Ariette*, shows octaves played on strong beats in the left hand with arpeggiated chords in the right. Glinka follows a similar pattern in Excerpt 2, "Mio ben ricordati," but only single notes are played in the left hand. Although Glinka and Bellini composed accompaniments which are more complex than these examples, their piano parts and vocal lines tended towards an unpretentious gracefulness which is stunning in its simplicity.

⁴ Taruskin, *Defining Russia Musically*, 218.

⁵ Zavlunov, 339.

⁶ Cui, 4.



Example 4.1 Bellini's "Malinconia, Ninfa gentile," *Sei Ariette*, mm. 11–16⁷

Example 4.2 Glinka's "Mio ben ricordati," mm. 1–2⁸

While many of Glinka's accompaniments emulate bel canto, some of his songs mimic German *Lieder*. The most pronounced examples of this are found in "Память сердца" (Heart's Memory), "Слышу ли голос твой" (When I Hear Your Voice), "Если встречу с тобой" (If I Shall Meet You), "Дубрава шумит" (The Leafy Grove Howls), "Песнь Маргариты" (My Peace Is Gone), and "Голос с

⁷ Vincenzo Bellini, *15 Composizioni da Camera*, (Milan: Ricordi, 1935), 52. From the International Music Score Library Project, accessed June 11, 2018), http://hz.imslp.info/files/imglnks/usimg/2/2a/IMSLP304606-PMLP492860-15_Composizioni_da_Camera.pdf

⁸ Mikhail Ivanovich Glinka, *Романсы и Песни. Для голоса и сопровождении фортепиано. Том 1* (Moscow: Muzyka, 1970), 59. From the International Music Score Library Project, (accessed May 16, 2018), [https://imslp.nl/imglnks/usimg/9/9e/IMSLP10831-Glinka - Romances - Vol.1.pdf](https://imslp.nl/imglnks/usimg/9/9e/IMSLP10831-Glinka_-_Romances_-_Vol.1.pdf)

того света” (A Voice from the Other World). These pieces display more complexity in their harmonic progressions and greater sentimentality in their treatment of texts. In general, the returning melodic motifs in the piano and vocal lines show off a dramatic flair lacking in Glinka’s Italianate songs, which emphasized balanced, luxurious legato lines.

In Glinka’s songs the average vocal range begins around C4-E4 and goes up to E5-G5, with tessituras sitting in middle to mid-high voice. As a result, the original keys are accessible for most voice types, and, unless specified, songs are appropriate for male or female singers. In addition, Glinka was not pedantic in his observance of original key signatures, and transposing pieces is permissible if vocalists find they prefer singing in a higher or lower key.

Russian composers are often portrayed as preferring to write in minor keys, but only 33 songs, less than half of Glinka’s art song output, are set in minor. Harmonic progressions are relatively straightforward, with the exception of a few abrupt and awkward modulatory shifts in some of Glinka’s earliest songs, ranging from 1830 to 1840. The majority of Glinka’s songs are relatively short; over half of them are 1-3 pages long, and 57 of them are 4 pages or less. (Note: pages may vary in length depending on the edition of Glinka’s songs. For the purposes of this study, the collection found on IMSLP has been used to gauge song length).

In spite of Glinka’s frequent trips abroad in search of inspiration, it appears that Russia was muse enough for the majority of his vocal songs. The number of art songs composed in each of the countries Glinka lived in or visited are as follows:

- 64 songs composed in Russia
- 7 songs composed in Warsaw
- 4 songs composed in Italy
- 2 songs composed in Berlin
- 2 songs in Ukraine⁹

Although a number of Glinka’s selected texts are angst ridden love songs, the composer also covered a wide variety of topics and themes in his poetry selection. These include: the pursuit of art,

⁹ Mikhail Ivanovich Glinka, *M.I. Глинка: Полное Собрание Романсов и Песен для одного голоса с фортепиано* (Ленинград: Государственное Музыкальное Издательство, 1955).

remembering past love, an old grandpa reliving his glory days, grief, missing one's homeland, God's grandeur, lost love, the pursuit of destiny, drunken nights, dying in battle, the voice of the dead speaking from the grave, betrayal, the joys of friendship, a night gondola ride, remembering the sacrifices of dead military men, murderous intentions of revenge, the inevitability of death, bird song, the life of the Cossack, the glories of nature, a lullaby, train travel, epic tales of war and death, the prophetic role of the singer, a mad scene, drinking songs, and forbidden love.

In selecting texts for his art songs, Glinka frequently set poetry by friends and famous contemporaries, including:

- 16 poems by Nestor Kukolnik
- 10 poems by Alexander Pushkin
- 6 poems either written or translated by Vasily Zhukovsky
- 6 poems by Sergei Golitsyn
- 6 poems either written or translated by Vsevolod Rozhdestvensky
- 5 poems by Anton Delvig¹⁰

In some cases, literary friends of Glinka would take music that the composer had previously written and fit their own words to the melody. Nestor Kukolnik was especially gifted at writing lyrics for Glinka's already established tunes. Of the 16 poems by Kukolnik, 12 are grouped into Glinka's one and only song cycle, *A Farewell to St. Petersburg*, which was published in 1840. Evidence suggests that half of this cycle may have been based on melodies Glinka had already composed, and for which Kukolnik wrote appropriate words.¹¹ Other than the text's author, *A Farewell to St. Petersburg* lacks an overtly integrative theme and consequently the songs are rarely performed consecutively. However, the cycle does contain a number of Glinka's better-known pieces, such as “Жаворонок” (The Lark), “К Молли” (To Molly), and “Попутная песня” (Travelling Song).

The art song entries listed below have been ordered first according to language, and then by year in which pieces were composed. In addition to a poetic and musical summary, each entry lists the song's

¹⁰ Ibid.

¹¹ Brown, 159.

poet, key, tempo, time signature, length, accompanist level, voice level, composition date, composition location, tessitura, and language. Accompanist level is rated as follows:

- *Easy*: perfectly sight readable by an undergraduate piano major.
- *Easy-Intermediate*: a few accidentals or other noteworthy challenges, but nothing a few run-throughs of the music will not remedy.
- *Intermediate*: will require a bit of practice to learn well.
- *Advanced-Intermediate to Advanced*: will require extra, concentrated practice.

Voice level is rated on a similar scale:

- *Easy to Easy-Intermediate*: specifies that songs are suitable for college freshman or sophomore singers.
- *Intermediate*: specifies that songs are suitable for sophomores and juniors
- *Intermediate-Advanced to Advanced*: specifies that songs are suitable for juniors and seniors.

Many of Glinka's *Easy* level songs are reminiscent of folksongs. These pieces tend to be strophic and have predictable chord progressions and accompaniments. Although these art songs may not be recital or competition worthy, they make ideal studies for beginning students of Russian diction. The repetitive vocal melodies and rhythms are musically accessible, and students are able to freely focus on Russian pronunciation, without becoming caught up on their vocal technique. An index of these simpler songs is provided in Appendix A, with a list of *Intermediate to Advanced* songs located in Appendix B.

Music for these art songs is currently available online for downloading at no cost through the *International Music Score Library Project* (IMSLP). The edition included on IMSLP divides Glinka's songs into two volumes, and a Table of Contents is included in each volume which is entirely in Russian. To aid readers in locating specific pieces, Appendix C includes an English translation of the Russian Table of Contents found on IMSLP.

While the current edition of Glinka's songs found on IMSLP is a helpful resource for performance and study, there are a number of flaws in the scans that should be noted. A few pages in both Volumes 1 and 2 substitute different editions of the pieces without warning or explanation, throwing off page numbers as a result. In the song "Стансы" (Stanzas), for example, the song edition switches halfway through the piece to an entirely different arrangement, and the song "Il desiderio" is missing entirely. In

light of such inconsistencies, and for the purposes of this study, a second edition of Glinka's art songs was used to verify each song entry. This edition is *М.И. Глинка: Полное собрание романсов и песен для одного голоса с фортепиано* (M.I. Glinka: The Complete Collection of Romances and Songs for one voice and piano) printed in Leningrad by *Государственное Музыкальное Издательство* (State Music Publishing House) in 1955.

IN DEFENSE OF GLINKA'S SONGS

Although classical Russian literature has graced the international music stage for only two centuries, the variety and depth of music which has been produced rivals that of many countries in western Europe. This can be said not only of style, but subject matter and audience accessibility. The simplicity of many Russian art songs, although sometimes seen by scholars as a flaw in Russian music, makes them a comprehensive resource for young singers. Whether you are a student, teacher, or professional singer, Glinka's art songs are an untapped reservoir of literature perfectly suited to enrich repertoire and introduce singers to Russian diction.

SONG ENTRIES

FRENCH LANGUAGE SONGS

Le baiser (Я люблю, ты мне твердила – ‘I Love,’ You Assured Me)

Poet: Russian text by Alexander Rimsky-Korsakov, French text by Sergei Golitsyn

Key: E♭ Major

Tempo: Moderato

Time Signature: 2/4

Length: 4 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1827

Composition Location: St. Petersburg

Range: E♭4-F5

Tessitura: Mid-High Voice

Language: Russian, French

Historical Background: Glinka composed this piece after he returned to St. Petersburg, having previously fled to his home in Novospasskoev during the 1825 Decembrist revolt. In St. Petersburg he fell in love with a young girl named Katinka and later recalled, “her heart belonged to another, and all my efforts and wicked artifices to arouse a like feeling in her remained unavailing.”¹ This unsuccessful love affair led Glinka to set Alexander Rimsky-Korsakov’s Russian poem. Sergei Golitsyn later wrote French words to the piece, which became more well-known than the original Russian text.² Sergei Golitsyn was a bass singer and musician, who Glinka credited with helping develop his own musical talents.³

Poetic Summary: Russian text: You said you loved me passionately, but you loved another. French text: I made you kiss me, and now I am tormented by the burning memory of your kiss!

Musical Summary: Strophic form with 3 verses. Adorable 8-bar piano prelude returns between each verse and as postlude. The simplicity of this song would make it a good introduction to French diction for a beginning singer. In the vocal part the rhythms are simple and phrases are short.

¹ Brown, 40-41.

² Glinka, *Романсы и Песни*, Том 1, 4.

³ Brown, 40-41.

Pour un moment (Один лишь миг - For a moment)

Poet: Sergei Golitsyn

Key: C Major

Tempo: Moderato

Time Signature: 4/4

Length: 2 pages

Accompanist Level: Easy

Voice Level: Easy-Intermediate

Composition Date: 1827

Composition Location: St. Petersburg

Range: C4-F5

Tessitura: Middle Voice

Language: French, Russian

Historical Background: The French text in this piece was written by Glinka's good friend Sergei Golitsyn. Sergei Golitsyn was a bass singer and musician, who Glinka credited with helping develop his own musical talents.¹

Poetic Summary: Glory, youth, and sympathy are fleeting. Life is but a moment, so let us live worthy of envy. Let us live and give our lives for this moment.

Musical Summary: Strophic form with 3 verses. The length of each verse is just a little more than two lines of music. Melody is short, memorable, and straightforward.

¹ Brown, 40-41.

ITALIAN LANGUAGE SONGS

Mi sento il cor trafiggere (Тоска мне больно сердце жмет - I Feel the Heart Pierced)

Poet: Metastasio, translated to Russian by Pyotr

Tchaikovsky

Key: C Minor

Tempo: Allegro agitato

Time Signature: 4/4

Length: 5 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Intermediate-Advanced

Composition Date: 1828

Composition Location: St. Petersburg

Range: D4-A5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 preceded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto. This song was originally intended for tenor. Tchaikovsky's Russian translation did not appear until the 1878 edition of the songs.¹

Poetic Summary: My heart has been pierced, and I know not by whom. In vain I call out, and soon my pain will become madness.

Musical Summary: ABAC form. This song moves quickly, and constant 8th notes in the accompaniment create a feeling of agitation. The vocal part briskly moves up almost an octave every other phrase, often using fairly large intervals. The piano interlude after the first A section foreshadows what the vocal line will be in the B section. When this same accompaniment returns in the C section, the vocal part switches to a different melody, creating a nice element of surprise that draws attention to the new text.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Ho perduto il mio tesoro (Смертный час настал неожиданный - I Lost My Treasure)

Poet: Metastasio, translated to Russian by Pyotr

Tchaikovsky

Key: G Minor

Tempo: Largo

Time Signature: 4/4

Length: 3 pages

Accompanist Level: Easy

Voice Level: Easy-Intermediate

Composition Date: 1828

Composition Location: St. Petersburg

Range: D4-G5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 preceded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto. This song was originally intended for tenor. Tchaikovsky's Russian translation did not appear until the 1878 edition of the songs.¹

Poetic Summary: I lost my love, and now all meaning in life is gone. No other love will ever compare.

Musical Summary: Through composed. Unity is achieved in this piece through repeating rhythm patterns. The piano part is very simple, easy to sight-read. The minor key, and big leaps within the vocal line, make this art song an effective lament.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Tu sei figlia (Скоро узы Гименея - You Are A Daughter)

Poet: Metastasio, translated to Russian by Pyotr

Tchaikovsky

Key: C Major

Tempo: Andante con moto

Time Signature: 2/4

Length: 2 pages

Accompanist Level: Easy

Voice Level: Easy

Composition Date: 1828

Composition Location: St. Petersburg

Range: F4-G5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 proceeded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto. This song was originally intended for soprano. Tchaikovsky's Russian translation did not appear until the 1878 edition of the songs.¹

Poetic Summary: In this moment you are your father's daughter, the award of your parents. But remember me, your lover. Recall the constancy of him who lives only for you.

Musical Summary: Through composed. This art song has a very simple accompaniment and vocal line. Accompaniment plays one chord per measure, leaving room for the pianist to embellish as if the art song was a recitative. This piece is very concise, lasting approximately a minute.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Pur nel sonno (Я в волшебном сновиденье - While In Sleep)

Poet: Metastasio, translated to Russian by Pyotr

Tchaikovsky

Key: G Major

Tempo: Allegretto

Time Signature: 3/8

Length: 4 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1828

Composition Location: St. Petersburg

Range: D4-G5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 proceeded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto. This song was originally intended for soprano. Tchaikovsky's Russian translation did not appear until the 1878 edition of the songs.¹

Poetic Summary: Only in my dreams does my love come to me. Let there be more truth to my dreams or do not awake me!

Musical Summary: ABAC form. Vocal and piano parts imitate and echo each other throughout this piece. This song would follow strophic form, but Glinka sets the exact same text from the B section to a different melody in the C section, expanding his musical interpretation.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Pensa che questo instante (Волей богов я знаю - Do You Think This Instant)

Poet: Metastasio, translated to Russian by

Vsevolod Rozhdestvensky

Key: F Major

Tempo: Largo

Time Signature: 4/4

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1828

Composition Location: St. Petersburg

Range: Ab3-D5

Tessitura: Low-Middle Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 proceeded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto. This song was originally intended for alto.¹

Poetic Summary: This moment will determine your destiny. Your future will be decided on the merit of your choice.

Musical Summary: Through composed. This piece could be mistaken for a shortened Mozart aria. The vocal line is declamatory, with a number of large intervallic leaps for dramatic flair. Perfect piece to give a young singer as preparation for singing a full-blown aria.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Dovunque il guardo giro (Куда ни взгляну - Everywhere I Look Around)

Poet: Metastasio, translated to Russian by

Vsevolod Rozhdestvensky

Key: E Major

Tempo: Largo

Time Signature: 4/4

Length: 3 pages

Accompanist Level: Intermediate

Voice Level: Intermediate-Advanced

Composition Date: 1828

Composition Location: St. Petersburg

Range: G#2-C#4

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 proceeded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto. This song was originally intended for bass.¹

Poetic Summary: God, wherever I look I see you. I recognize you in all around me.

Musical Summary: Through composed. This art song sounds like an Italian aria. Vocal line potentially shows off agility and evenness of tone, frequently spanning more than an octave within a measure. Although there are two brief melismatic moments, this song is primarily syllabic.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Piangendo ancora rinascere suole (Как в вольных просторах – Crying Again, I Return)

Poet: Metastasio, translated to Russian by

Vsevolod Rozhdestvensky

Key: G Major

Tempo: Largo

Time Signature: 3/4

Length: 2 pages

Accompanist Level: Easy

Voice Level: Intermediate

Composition Date: 1828

Composition Location: St. Petersburg

Range: D4-G5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 proceeded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto. This song was originally intended for soprano.¹

Poetic Summary: Weeping again, I turn to the beautiful sunrise. Between my tears all is serene, my sad spirit turns to the light.

Musical Summary: Modified strophic with 2 verses. This art song requires great legato, and utilizes short melismatic flourishes that show off vocal agility. The accompaniment is extremely simple, giving the vocal melody the spotlight. At first glance this piece might appear to be through composed, as the second verse is highly ornamented and expanded, including a short 4-bar extension of the vocal part.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Mio ben ricordati (Если вдруг среди радостей - My Well Remembered)

Poet: Metastasio, translated to Russian by Pyotr

Tchaikovsky

Key: G Major

Tempo: Largo

Time Signature: 3/4

Length: 4 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1828

Composition Location: St. Petersburg

Range: F#4-Gb5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 proceeded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto. This song was originally written as a duet and was included in Glinka's *Lyrical Album* in 1829. The solo voice version known today was not published until after Glinka's death.¹

Poetic Summary: If I should die, remember that I loved you faithfully.

Musical Summary: ABA form. Bellini's influence is evident in this piece, with the accompaniment playing simple arpeggiated chords as the voice shows off a lovely legato line. Vocal phrases are only two measures long, making it manageable for a young singer. This piece does not have any piano prelude; instead the accompaniment starts together with the voice.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

O Dafni che di quest-anima amabile diletto (O, Дафна моя прекрасная - O Dafni, That Of This Amiable, Beloved Soul)

Poet: Anonymous, translated to Russian by
Vsevolod Rozhdestvensky

Key: F Major

Tempo: Allegretto

Time Signature: 3/4

Length: 5 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Intermediate

Composition Date: 1828

Composition Location: St. Petersburg

Range: C4-F5

Tessitura: Middle Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 preceded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto.¹

Poetic Summary: Oh Dafni, I am so intoxicated by you. Do not look at me or I will die of love.

Musical Summary: Strophic song with 3 verses. This art song could be mistaken for an Italian aria. Overall mood of the piece is light and cheerful. Fast melismatic passages show of vocal agility.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Ah, Rammenta, O bella Irene (Ah, Remember, O Beautiful Irene)

Poet: Metastasio

Key: A Major

Tempo: Andante giusto

Time Signature: 4/4

Length: 3 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1828

Composition Location: St. Petersburg

Range: E4-F#5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 proceeded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto.¹

Poetic Summary: Remember your first love, Irene! What will I live for, if you do not still love me?

Musical Summary: Strophic song with 2 verses. Vocal line is simple, frequently skipping up and then descending stepwise. The accompaniment looks easy, but there are a few unexpected accidentals. For most of the piece the left hand is a simple walking bass.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Alla cetra (To the Lyre)

Poet: Metastasio

Key: G Minor

Tempo: Allegretto

Time Signature: 6/8

Length: 6 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Intermediate-Advanced

Composition Date: 1828

Composition Location: St. Petersburg

Range: C#4-G5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In 1828 Glinka began taking composition lessons from Zamboni, an Italian theorist who gave the composer Italian texts to set as arias and recitatives. These lessons resulted in 11 Italian text songs. Although these songs composed in 1828 preceded Glinka's 3-year sojourn in Italy, they demonstrate the composer's growing interest in Italian music, especially bel canto.¹

Poetic Summary: The lyre is attempting to explain my sorrow, but that is beyond the power of love itself.

Musical Summary: ABAC form. This art song sounds like a gorgeous Italian aria. The vocal part shows off the voice through sweeping vocal lines and octave runs. The haunting melody, made up primarily of 2nds and 3rds, occasionally adds a larger intervallic leap to develop the piece dramatically.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

Il desiderio (Желание - The Desire)

Poet: Felice Romani

Key: G Minor - G Major

Tempo: Andante

Time Signature: 4/4

Length: 4 pages

Accompanist Level: Intermediate

Voice Level: Intermediate-Advanced

Composition Date: 1832

Composition Location: Luinate, Italy

Range: F4-Ab5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: In Italy Glinka began a flirtation with his Italian doctor's married daughter, who introduced the composer to the text in this piece.¹ Their relationship had to be firmly broken up due to the gossip it excited. Glinka composed this art song at the end of the affair, and it is one of the few art songs he wrote during his 3 year stay in Italy.² It is unclear who wrote the Russian text version, but probable that Glinka himself acted as translator.³

Poetic Summary: I wish you were on this boat with me in the moonlight, so we could escape our miserable separated lives.

Musical Summary: AAB form. This art song demonstrates that Glinka had an easy command of Bellinian cantilena.⁴ Lovely legato lines and melismatic flourishes make this piece dramatically effective. There are a few untraditional and rather abrupt modulations. The score indicates that this song is for soprano or tenor, but if transposed it could work well for any voice type.

¹ Brown, 65.

² Glinka, *Романсы и Песни*, Том 1, 6.

³ Ibid.

⁴ Brown, 65.

L'iniquo voto (В суде неправом - The Unjust Vote)

Poet: Pini

Key: C Major - A Major

Tempo: Moderato

Time Signature: 4/4

Length: 10 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Advanced

Composition Date: 1832

Composition Location: Milan, Italy

Range: B3-G5

Tessitura: Mid-High Voice

Language: Italian, Russian

Historical Background: It is probable that this art song was originally a cavatina titled “Beatrice di Tenda,” which Glinka wrote for Luigia Giulini, daughter of a Milanese merchant.¹ Originally intended as an aria for soprano,² this song shows off Glinka’s easy command of Bellinian cantilena.³ It is unclear who wrote the Russian translation.⁴

Poetic Summary: A betrayed Queen sings about her unlucky fate, and how she will face her unkind love one last time before being executed.

Musical Summary: Through composed. This is a dramatic aria intended for soprano. Although there are passages in the accompaniment which would require practice, the piano part is mostly simple, letting the voice take center stage. A short recitative is included in the first page. The drama in this 10-page piece is sustained through contrasts in tempi and dynamics, as well as emotional melismatic passages.

¹ Brown, 64-65.

² Glinka, *Романсы и Песни*, Том 1, 7.

³ Brown, 65.

⁴ Glinka, *Романсы и Песни*, Том 1, 7.

POLISH LANGUAGE SONG

Rozmowa: Fantazyja di spiewu (О милая дева - Conversation)

Poet: Adam Mickiewicz

Key: Bb Major

Tempo: Tempo di marzurka

Time Signature: 3/4

Length: 6 pages

Accompanist Level: Intermediate

Voice Level: Intermediate-Advanced

Composition Date: 1849

Composition Location: Warsaw, Poland

Range: C#4-Ab5

Tessitura: Mid-High Voice

Language: Polish, Russian

Historical Background: In 1849 Glinka spent much of his time with riotous companions in Warsaw indulging in “violent orgies.” By the fall of that year Glinka broke away from these friends to pursue a quieter life. Composed during this more reflective period, this piece shows that Glinka is still expanding the structure and harmonic range of his songs. Glinka set this text for Emilia Ohm, a love interest who taught him to say the words of the poem in Polish. Glinka obviously turned to the mazurka for inspiration for this piece, and Chopin’s influence in his writing is clear.¹

Poetic Summary: My love, I want to pour my soul straight into yours. I want to stop using my mouth to speak and melt my lips and heart with yours. In this way we would talk forever, until the end of the world.

Musical Summary: ABA form. Glinka’s rather lengthy piano introduction sounds like it could be a Chopin prelude. Once the vocal part joins in, the accompaniment simplifies to primarily suspended or broken chords. The returning material in the second A section develops into new extended material for the song’s ending. Vocal lines tend to end on a descending note, and there are a couple dramatic octave leaps.

¹ Brown, 280-281.

RUSSIAN LANGUAGE SONGS

Моя Арфа (My Harp)

Poet: Konstantin Bakhturin, based on a poem by

Sir Walter Scott

Key: F Major

Tempo: Andante

Time Signature: 4/4

Length: 1 page

Accompanist Level: Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1824

Composition Location: St. Petersburg

Range: E4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka recalled that this song was, “my first experience composing with text.”¹ The original from 1824 was lost, and Glinka wrote down the version that exists today from memory in 1855. Konstantin Bakhturin, who translated parts of Sir Walter Scott’s poem into Russian, was the son of the head of Glinka’s post at the Board of Communications. Sir Walter Scott was very popular in Russia when the piece was composed.² Glinka personally called this work “a failure” and called the song, “Before the Flood,” as it was written shortly before the destructive flood of November 7, 1824 in St. Petersburg.³

Poetic Summary: Singer remembers the frivolity of youth, sacrificed in the pursuit of "my harp" (symbolic of art).

Musical Summary: Through composed. This piece, Glinka’s first art song composition, is not particularly memorable. The staccato arpeggios in the right hand are employed to imitate the plucking of a harp. Both piano and vocal parts are rather awkward, and there is nothing particularly original in the harmony or melody.

¹ Glinka, Полное Собрание Романсов и Песен, trans. Elise Read Anderson, 4.

² Brown, 36.

³ Rosanov, 20.

Не искушай меня без нужды (Do Not Tempt Me Needlessly)

Poet: Yevgeny Baratynsky

Key: A Minor

Tempo: Moderato

Time Signature: 4/4

Length: 3 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1825

Composition Location: St. Petersburg

Range: D3-F5

Tessitura: Middle Voice

Language: Russian

Historical Background: The text in this piece is from an elegy by Yevgeny Baratynsky, written in 1821 and originally titled “Разуверение” (Reassurance).¹ This is the first of Glinka’s compositions to attract public attention, and it became well known in St. Petersburg circles. Glinka would later remark that this song “marked the beginning of his career as a composer.”² There are two existing versions of this piece, the first version was published in 1854 and is the more famous version (and the only version included on IMSLP). The second version was not published until after the composer’s death.³

Poetic Summary: Do not tempt me with love, for love will never wake in me again.

Musical Summary: Strophic song with 2 verses. The opening interval is a 6th, a standard characteristic of *salon romances* starting in the 1700s, which Russian musicologists have called "romance in sixth-style."⁴ Melody in the piano accompaniment is later imitated in the first vocal phrase. This song shows off Glinka’s gift for melody, though the harmony is predictable.

¹ Glinka, *Романсы и Песни*, Том 1, 4.

² Brown, 36.

³ Glinka, *Полное Собрание Романсов и Песен*, 331.

⁴ Maes, 16.

Бедный певец (The Poor Singer)

Poet: Vasily Zhukovsky

Key: E Minor

Tempo: Andante con moto

Time Signature: 4/4

Length: 4 pages

Accompanist Level: Intermediate

Voice Level: Intermediate-Advanced

Composition Date: 1826

Composition Location: Novospasskoye, Russia

Range: D4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Text taken from Vasily Zhukovsky's original poem, "Певец" (The singer).¹

Glinka composed this piece after he fled St. Petersburg in the wake of the Decemberist revolt in 1825.² At home in Novospasskoye he frequently read the poetry of Zhukovsky, stating, "The sentimental poetry of Zhukovsky was extremely enjoyable and brought tears to my eyes."³

Poetic Summary: I waited for happiness, but it all came to an end. What is life when there is no charm in it?

Musical Summary: Modified strophic with 2 verses. Vocal melody is dominated by descending lines, a few of which start fairly high. There are frequent tempo and dynamic shifts marked throughout the piece. This is very much a drawing room song and is simple in form. The return to the second verse has a "six-bar interpolation that nicely broadens the original."⁴

¹ Glinka, *Романсы и Песни*, Том 1, 4.

² Brown, 29.

³ Glinka, *Полное Собрание Романсов и Песен*, trans. Elise Read Anderson, 332.

⁴ Brown, 39.

Утешение (Consolation)

Poet: Vasily Zhukovsky

Key: A Minor – A Major

Tempo: Moderato

Time Signature: 4/4

Length: 2 pages

Accompanist Level: Intermediate

Voice Level: Easy

Composition Date: 1826

Composition Location: Novospasskoye, Russia

Range: D4-E5

Tessitura: Middle Voice

Language: Russian

Historical Background: The text by Vasily Zhukovsky is based on the poem “Die Nonne” by Ludwig Uhland.¹

Poetic Summary: A girl is standing at a cemetery grieving her dead love, but she is comforted by the knowledge that he is in heaven.

Musical Summary: Strophic song with 4 verses. The left hand moves over right hand in the prelude, and left and right hands play simultaneously in the bass clef at the end of each verse. The vocal part is fairly simple, except for a few octave or almost octave leaps.

¹ Glinka, *Романсы и Песни*, Том 1, 4.

Ах ты, душечка, красна девица (Ah, My Sweet, Beautiful Maiden)

Poet: Folksong text

Key: G Minor

Tempo: Con moto

Time Signature: 3/4

Length: 1 page

Accompanist Level: Easy

Voice Level: Easy

Composition Date: 1826

Composition Location: Novospasskoye near
Smolensk, Russia

Range: F#4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: It appears that Glinka may have written the text for this piece, which utilizes phrases and inflections found in authentic Russian folksong.¹

Poetic Summary: Oh beautiful maiden, do not wait under the window with your candle burning.

Musical Summary: Through composed. The piano part is extremely simple, mainly sustained chords. The vocal part is declamatory at first, but little melismatic flourishes are added halfway through the piece to create a pleasant contrast. Good breath support is required, as the vocalist is given no rests in-between phrases to take more than a catch breath.

¹ Glinka, *Романсы и Песни*, Том 1, 4.

Память сердца (Heart's Memory)

Poet: Konstantin Batyushkov

Key: G Major

Tempo: Moderato

Time Signature: 4/4

Length: 5 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1826

Composition Location: St. Petersburg

Range: D4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Text taken from Konstantin Batyushkov's poem "Мой Гений" (My Genius). Glinka wrote the piece for his friend Aleksei Stuneyev and it was first published in the *Lyrical Album of 1829*.¹ While Aleksei and Glinka were good friends, the composer would later recall that many unfortunate life events occurred because of his friend: most notably, at Aleksei's flat Glinka met his future wife Marilya Ivanova, to whom he was unhappily married.²

Poetic Summary: Remembering a past love: a fling with a young shepherdess at a country fair.

Musical Summary: ABA form. This piece demonstrates Glinka's ability to imitate German *Lieder* through its highly sentimental text settings and returning motifs. Vocal melody is memorable and pleasant, with a few octave or almost octave leaps that may be too demanding for a beginning singer.

¹ Glinka, *Романсы и Песни*, Том 1, 4.

² Brown, 46.

Горько, горько мне, красной девице (Bitter, Bitter It Is For Me)

Poet: Alexander Rimsky-Korsakov

Key: D Minor

Tempo: Moderato with animation

Time Signature: 3/4

Length: 3 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate-Advanced

Composition Date: 1827

Composition Location: St. Petersburg

Range: C4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: First published in 1831 in *Album musical pour 1831*.¹

Poetic Summary: Do not sing songs of marriage, they are bitter to me.

Musical Summary: Strophic song with 2 verses. Although this piece could display great vocal agility and evenness of tone, it is not particularly catchy or memorable. Within the first two measures the vocal melody jumps up a 9th, and a few descending lines start on a G5 and arpeggiate down more than an octave. The piano part is playful and predictable.

¹ Glinka, *Полное Собрание Романсов и Песен*, 333.

Скажи зачем (Tell Me Why)

Poet: Sergei Golitsyn

Key: C Major

Tempo: Tempo agitato

Time Signature: 4/4

Length: 3 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1827

Composition Location: St. Petersburg

Range: D \sharp -G5

Tessitura: Mid-High Voice

Language: Russia

Historical Background: In 1828 Glinka and Sergei Golitsyn decided to publish a *Lyrical Album* together, which was officially published in 1829. This piece is one of the two *romances* that Glinka included.¹

Poetic Summary: Tell me why, Lila, why have you awakened this love in my heart? When I admire you, you are cold. Tell me why, but no! It will just hurt me more if you tell me why.

Musical Summary: Modified strophic with 3 verses. Vocal melody is the same for all 3 verses, but the final verse has an 8-bar extension, which develops the drama and final climax of the piece. The cheerful, fast-paced music of this song is intriguingly paired with a despairing text.

¹ Brown, 75.

Что, красотка молодая (Why Do You Cry, Young Beauty?)

Poet: Anton Delvig

Key: G Minor - D Minor

Tempo: Moderato

Time Signature: 3/4

Length: 2 pages

Accompanist Level: Easy

Voice Level: Easy

Composition Date: 1827

Composition Location: St. Petersburg

Range: D4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is listed as a “Русская песня” (Russian Song) and includes four strophic verses, suggesting this might be a stylization of an actual folk tune Glinka transcribed.¹

Poetic Summary: Why are you crying? Have they found out our secret? Let us kiss and be sad together.

Musical Summary: Strophic song with 4 verses. This piece sounds like an authentic folksong. The same two-line music phrase repeats three times in each verse, with a fairly conjunct vocal line. In the accompaniment the right hand outlines most of the vocal part.

¹ Glinka, *Романсы и Песни*, Том 1, 36-37.

Разочарование (Disenchantment)

Poet: Sergei Golitsyn

Key: B♭ Major

Tempo: Moderato

Time Signature: 4/4

Length: 4 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1828

Composition Location: St. Petersburg

Range: B♭3-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka composed this song the same year that he compiled his *Lyrical Album*. Although this piece was not included in the album, it is one of his most sophisticated early songs and demonstrates Glinka's experimentation with the expansion of the *romance* form through adding modifications and interpolations into the second verse.¹

Poetic Summary: Where are you, first love, beautiful dream? Have I already forgotten you? Love is but a shadow.

Musical Summary: Modified strophic with 2 verses. The second verse follows the main structure of the first, but the vocal melody is often modified to be slightly higher. Accompaniment starts out very simply with broken 8th note arpeggios, briefly switching to triplets to quicken the pace and add contrast in the middle of each section. The dramatic repetition of the word "shadow" at the end, each time getting softer and softer, illustrates love fading away into shadow.

¹ Brown, 49-50.

Дедушка! – девицы раз мне говорили (Grandfather! The Maids Once Told Me)

Poet: Anton Delvig

Key: G Minor

Tempo: Allegretto

Time Signature: 2/4

Length: 1 page

Accompanist Level: Easy-Intermediate

Voice Level: Easy

Composition Date: 1828

Composition Location: St. Petersburg

Range: G4-F5

Tessitura: Middle Voice

Language: Russian

Historical Background: The text for this piece is a poem by Anton Delvig, originally titled “Песня” (Song). Glinka’s song version was first published in the 1829 almanac “Подснежник” (literally translates to “snowdrop”) under the simple name “Русская песня” (Russian song).¹ Glinka recalled meeting Anton Delvig in 1828, and subsequently composed this piece sometime that year.²

Poetic Summary: An old man tells about his long-gone glory days with the ladies.

Musical Summary: Strophic song with 8 verses. The overall tone of this piece is bright and playful. Each verse is only three lines long, and the vocal line is fairly conjunct. The accompaniment outlines the vocal part for most of the song. Musically this is not a challenging piece, but pronouncing the text quickly is excellent diction practice. Although there is no piano introduction written in the score, the last 4-bars of the song may be repeated twice to create a prelude and postlude for each verse.

¹ Glinka, *Романсы и Песни*, Том 1, 5.

² Glinka, *Полное Собрание Романсов и Песен*, 334.

Не пой, красавица, при мне (Don't Sing, Beauty, In My Presence)

Poet: Alexander Pushkin

Key: B♭ Major

Tempo: Andantino

Time Signature: 6/8

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy

Composition Date: 1828

Composition Location: St. Petersburg

Range: F4-F5

Tessitura: Middle Voice

Language: Russian

Historical Background: In 1828 Alexander Griboyedov gave Glinka the theme for this Georgian song, which the composer quickly developed and expanded into a *romance*. Pushkin later added Russian words to the melody.¹

Poetic Summary: Do not sing to me, beautiful one! You will remind me of a distant love and land.

Musical Summary: Strophic song with 2 verses. This piece sounds like an authentic folk-song stylization, even though Glinka invented much of it.² The accompaniment is simple and outlines the vocal melody. The vocal line follows a descending pattern, which is disrupted by an octave leap in the penultimate measure of each verse.

¹ Brown, 47.

² Ibid., 50-52.

Забуду ль я (Shall I Forget)

Poet: Sergei Golitsyn

Key: F Major

Tempo: Moderato

Time Signature: 3/4

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy

Composition Date: 1829

Composition Location: St. Petersburg

Range: C4-D5

Tessitura: Low-Middle Voice

Language: Russian

Historical Background: In his *Memoirs* Glinka recalled composing this piece when he was ill at the beginning of 1829.¹

Poetic Summary: I remember you, my love, with joy and sadness. Shall I forget you? Soon you will find out that I fell in battle. Shall you forget me?

Musical Summary: Strophic song with 2 verses. This Italianate piece sounds like a noble waltz, an intriguing pairing for the sorrowful text. Rhythms are simple and the vocal range required is not extensive. This art song is rather short, with a catchy melody.

¹ Glinka, *Романсы и Песни*, Том 1, 6.

Ночь осенняя (O Gentle Autumn Night)

Poet: Alexander Rimsky-Korsakov

Key: B♭ Major

Tempo: Andante sostenuto

Time Signature: 3/4

Length: 1 page

Accompanist Level: Easy

Voice Level: Easy

Composition Date: 1829

Composition Location: St. Petersburg

Range: D4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece was first published in the “С. Петербургском Вестнике” (St. Petersburg Herald) in 1829.¹

Poetic Summary: An autumn night full of love. Thanks to the night, we are not seen.

Musical Summary: Strophic song with 3 verses. This song sounds like an authentic folksong. Each verse is a mere 8-bars long, and similar pitches and rhythms from the first period are repeated in the second. Both accompaniment and vocal line are very simple.

¹ Glinka, *Романсы и Песни*, Том 1, 6.

Ах ты, ночь ли, ноченька (O Thou Black Night)

Poet: Anton Delvig

Key: G Minor

Tempo: Andantino quasi allegretto

Time Signature: 2/4

Length: 1 page

Accompanist Level: Easy

Voice Level: Easy

Composition Date: 1829

Composition Location: St. Petersburg

Range: D4-F5

Tessitura: Middle Voice

Language: Russian

Historical Summary: Anton Delvig originally wrote music to his own poem “Русская песня” (Russian song).¹ Later he adapted the text to fit music Glinka had already composed.²

Poetic Summary: Oh stormy night, everything is darkening. You will forget the pain in the gambling, dancing, and girls of the night. And when it is over, you will fall on your bed and cry.

Musical Summary: Strophic song with 4 verses. The melody in this piece is catchy and rather sexy. Although this song has four verses, each verse is only 15-bars long. No piano prelude is indicated, but the last few bars of the accompaniment are sometimes used as introductory material.

¹ Glinka, *Романсы и Песни*, Том 1, 6.

² Brown, 50-52.

Голос с того света (A Voice From The Other World)

Poet: Friedrich Schiller, translated to Russian by

Vasily Zhukovsky

Key: F Major

Tempo: Adagio ma non troppo

Time Signature: 4/4

Length: 4 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1829

Composition Location: Novospasskoye, Russia

Range: D4-F5

Tessitura: Middle Voice

Language: Russian

Historical Background: Text for this piece is from an 1815 translation by Vasily Zhukovsky of Schiller's trilogy *Wallenstein*.¹ Glinka's sister, Pelageya, died in 1828, and the composer wrote this piece for her bereaved husband, Yakov Sobolevsky. In Schiller's original play the text is spoken by Thekla's spirit to the character Max. Although still a drawing room piece, Glinka shows much greater depth of feeling than previously exhibited in his compositions.²

Poetic Summary: A person from beyond the grave encourages people to go for their dreams. They say the past is with us, though invisible. The past and present are the same, if we are true to our souls.

Musical Summary: Strophic song with 4 verses. This song has a lovely, tuneful melody. The vocal line is primarily conjunct and is often outlined in the accompaniment. There are more dynamic and tempo markings in this piece than in many of Glinka's other songs.

¹ Glinka, *Романсы и Песни*, Том 1, 6.

² Brown, 50.

Победитель (The Conqueror)

Poet: Ludwig Uhland, translated by Vasily

Zhukovsky

Key: E Major

Tempo: Tempo di Polacca

Time Signature: 3/4

Length: 6 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1832

Composition Location: Milan, Italy

Range: E4-F#5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka set this art song in Milan in the spring of 1832.¹ The text is taken from Vasily Zhukovsky's translation of Ludwig Uhland's "Der Sieger." During Glinka's lifetime this art song became famous under a variety of names, including "Испанский романс" (Spanish Romance), "Сто красавиц светлооких" (One Hundred Light Eyed Beauties), and "Турнир" (The Tournament).² This piece, as well as "Венецианская ночь" (Venetian Night), demonstrates changes in Glinka's *romance* writing, as he turns away from popular 19th century romantic lyrics to fiction and medieval romance texts.³

Poetic Summary: One hundred beauties at the tournament, and mine stands out like a rose. When I see her, I become invincible.

Musical Summary: Modified strophic with 3 verses. This song shows off agility in the voice and has an upbeat and cheerful tone. Melismatic figures near the end of the first and second verses represent the warrior's joyful shout of triumph. In the final verse these melismatic flourishes are omitted, which gives the song a rather anti-climactic ending. The percussive chords in the right hand of the accompaniment give this piece its military flavor.

¹ Brown, 65.

² Glinka, *Романсы и Песни*, Том 1, 6.

³ Glinka, *Полное Собрание Романсов и Песен*, 5.

Венецианская ночь (Venetian Night)

Poet: Ivan Kozlov

Key: B♭ Major

Tempo: Andante quasi Allegretto

Time Signature: 6/8

Length: 4 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1832

Composition Location: Milan, Italy

Range: F4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka wrote this piece down for memory during the last years of his life, as the original copy was lost. It is unclear how close the later version is to its original.¹ This piece, as well as “Победитель” (The Conqueror), demonstrates changes in Glinka’s *romance* writing, as he turns away from popular 19th century romantic lyrics to fiction and medieval romance texts.²

Poetic Summary: A spring night gondola ride to the sound of barcarolles.

Musical Summary: Strophic song with 3 verses. Glinka called this piece a fantasia,³ and its Italianate setting mirrors what he was hearing in Italy at the time. This song has a nice tune, but is not particularly interesting musically or poetically. Although the vocal melody is relatively simple (besides a few larger intervallic leaps), there are no obvious breaks for the singer to breathe.

¹ Brown, 291.

² Glinka, *Полное Собрание Романсов и Песен*, 5.

³ Glinka, *Романсы и Песни*, Том 1, 6.

Не говори: любовь пройдет (Say Not That Love Will Pass)

Poet: Anton Delvig

Key: C Major

Tempo: Andante mosso, con molta anima

Time Signature: 2/4

Length: 6 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1834

Composition Location: Berlin, Germany

Range: D4-F5

Tessitura: Middle Voice

Language: Russian

Historical Background: This piece is based on Anton Delvig's poem "Романс" (Romance).¹ It was composed under Siegfried Dehn's mentorship and is written firmly in the German style.²

Poetic Summary: Do not say love will pass. Our days are short and when I die, I will die suddenly. Why then give up desire?

Musical Summary: Modified strophic with 4 verses. This art song has a nice melody, but otherwise is not particularly memorable. The accompaniment starts with triple versus duple meter in the right and left hands. When the singer comes in, the piano part becomes simpler, changing to arpeggiated chords.

¹ Glinka, *Романсы и Песни*, Том 1, 7.

² Brown, 69.

Дубрава шумит (The Leafy Grove Howls)

Poet: Friedrich Schiller, translated by Vasily

Zhukovsky

Key: C Minor

Tempo: Andante con moto

Time Signature: 12/8

Length: 7 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Intermediate

Composition Date: 1834

Composition Location: Berlin, Germany

Range: C4-F5

Tessitura: Middle Voice

Language: Russian

Historical Background: This piece is based on “Тоска по милой” (Yearning For Sweetness) a translation by Vasily Zhukovsky of Schiller’s “Des Mädchens Klage.”¹ Composed under Siegfried Dehn’s mentorship, this *romance* is written firmly in the German style.²

Poetic Summary: Singer remembers lover who has died. Sweet happiness does not bloom twice; love is lost.

Musical Summary: Modified strophic with 4 verses. The piano part could be mistaken for an angst-ridden Schubert piece. To keep this forebodingly anxious piece interesting, it is imperative that singers carefully plan dynamic contrasts. Piano repetitions and off-beat notes give the listener a feeling of restlessness, as if the singer cannot find balance.

¹ Glinka, *Романсы и Песни*, Том 1, 7.

² Brown, 69.

Не называй ее небесной (Call Her Not Heavenly)

Poet: Nikolai Pavlov

Key: A Major - A Minor - A Major

Tempo: Andante mosso

Time Signature: 6/8

Length: 8 pages

Accompanist Level: Intermediate

Voice Level: Intermediate-Advanced

Composition Date: 1834

Composition Location: Moscow

Range: E4-F#5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka met the poet Nikolai Pavlov in 1834, while living with the Melgunov family in Moscow. When Pavlov gave Glinka his poem the composer set it immediately, with Pavlov standing by him. In 1835 Glinka orchestrated this art song, as well as two other songs: “Ты скоро меня позабудешь” (Soon You Will Forget Me), and “Ночной смотр” (The Night Review). Orchestration was composed for a singing concert given by Glinka’s pupil, Darya Leonova.¹

Poetic Summary: Do not call her heavenly, and take her away from the earth. She (love) makes all life wonderful.

Musical Summary: ABCA form. This piece is a step forward from Glinka’s other drawing room *romances*. In this song Glinka set the first six lines of three of the four strophes differently, only employing the same music in the ending verse.² The vocal line sounds like an Italian aria and can potentially show off agility and a lovely legato line. In its original key this piece would be best for tenor or soprano.

¹ Brown, 291.

² Ibid., 75.

Только узнал я тебя (I Had But Recognized You)

Poet: Anton Delvig

Key: A Major

Tempo: Andante mosso

Time Signature: 6/8-9/8-6/8

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1834

Composition Location: St. Petersburg

Range: E4-F#5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Original poetry by Anton Delvig was titled “Романс” (Romance).¹ Glinka wrote this song for his future wife, Mariya, as he courted her in St. Petersburg.²

Poetic Summary: I met you and my heart beat for the first time. You said you loved me and pure joy followed. With every thought and feeling you are born in my soul

Musical Summary: AAB. This piece feels disjunct, as the time signatures switch frequently between 6/8 and 9/8, and awkward 5-bar phrases are used for the first two verses. The vocal melody is not particularly memorable, and natural sounding phrases are difficult to achieve.

¹ Glinka, *Романсы и Песни*, Том 1, 7.

² Brown, 77.

Я здесь, Инезилья (I Am Here, Inezilla)

Poet: Alexander Pushkin, based on a poem by

Barry Cornwall

Key: G Major – C Major – G Major

Tempo: Vivace

Time Signature: 3/4

Length: 4 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate-Advanced

Composition Date: 1834

Composition Location: St. Petersburg

Range: D4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This song was written while Glinka courted his future wife, Mariya, in St. Petersburg. Pushkin's original poem is a serenade of a Sevillian lover, and the music has a lively Spanish stylization, foreshadowing Glinka's strong attraction to Spanish music which would occur ten years later.¹

Poetic Summary: I am under your window, Inezilla, with my guitar. Why are you delaying? The villa is slumbering, and I wait for you.

Musical Summary: ABA form. This piece sounds like a Spanish song: lusty, lively, and playful. The accompaniment plays a simple "Oom-pah-pah" rhythm for most of the song. The vocal part moves very fast and can potentially show off agility and breath control. This song is particularly well suited for a tenor.

¹ Brown, 77.

Ночной смотр (The Night Review)

Poet: Vasily Zhukovsky, based on a poem by
J.C. von Sedlitz.

Key: F Minor

Tempo: Tempo di marcia

Time Signature: 4/4

Length: 8 pages

Accompanist Level: Advanced

Voice Level: Intermediate-Advanced

Composition Date: 1836

Composition Location: St. Petersburg

Range: Bb3-Db5

Tessitura: Low-Middle Voice

Language: Russian

Historical Background: During the winter of 1836-1837, Zhukovsky gave Glinka a fantasia text to set. By that same evening Glinka finished the composition and played it for Zhukovsky and Pushkin. The original poem is a translation of the ballad “Die nächtliche Heerschau” by J.C. von Sedlitz.¹ In 1835 Glinka orchestrated this piece, as well as two other songs, “Ты скоро меня позабудешь” (Soon You Will Forget Me), and “Не называй ее небесной” (Call Her Not Heavenly). The orchestration was done for a singing concert given by Glinka’s pupil, Darya Leonova.²

Poetic Summary: A drummer boy rises from his tomb and begins to beat his drum, awakening the dead Russian armies all over the world where they have fallen.

Musical Summary: AABA form. Glinka set this piece as a stark *fantasia*, revealing a different side of the composer not previously apparent in his sentimental *romances*. The vocal line does not show off Glinka’s gift for melody, but instead is restricted in both range and rhythm. This type of grim restriction never occurs again in any of Glinka’s other songs.³ The vocal part repeats similar rhythmic patterns through all 8-pages, representing the drumming of the dead drummer boy. This repeating rhythmic figure speeds up and slows down for dramatic effect.

¹ Glinka, *Романсы и Песни*, Том 1, 7.

² Brown, 291.

³ Ibid., 82-84.

Стансы: Вот место тайного свиданья (Stanzas: This Secret Meeting Place)

Poet: Nestor Kukolnik

Key: E♭ Major

Tempo: Agitato

Time Signature: 6/8

Length: 3 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1837

Composition Location: St. Petersburg

Range: B♭3-E♭

Tessitura: Low-Middle Voice

Language: Russian

Historical Background: Originally intended for bass.¹

Poetic Summary: A secret meeting is about to take place. A lover is waiting with anticipation, but the narrator is waiting too, to be avenged with a dagger.

Musical Summary: AAB form. This song has a singable, catchy vocal line. Music for the first two verses is cheerful, and contrasts nicely with the more declamatory last verse, where the music suddenly changes to portray the singer's vengeful thoughts. This song is particularly well suited for tenor, baritone or bass.

¹ Glinka, *Романсы и Песни*, Том 2, 5.

Сомнение (Doubt)

Poet: Nestor Kukolnik

Key: G Minor

Tempo: Andante mosso

Time Signature: 4/4

Length: 4 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1838

Composition Location: St. Petersburg

Range: A3-D5

Tessitura: Low-Middle Voice

Language: Russian

Historical Background: Glinka composed this piece for a music pupil named Karolina, a young contralto with whom Glinka took up a flirtation. The original accompaniment includes harp and violin, but Glinka would later perform this song with only piano accompaniment at a soiree in St. Petersburg.¹ This was one of the pieces included in Glinka's *A Collection of musical pieces compiled by M. Glinka* that was published in 1839.²

Poetic Summary: Stop, jealous heart! In vain I think of my beloved and imagine another lover with her. I find myself searching for a weapon. But here my love comes; we embrace, and I am happy she is mine again. We passionately kiss.

Musical Summary: ABABA form. Continuous eighth notes in the accompaniment create a progressive feeling of agitation and anxiousness, which does not abate even in the final verse when the lovers are reunited. The vocal line is repetitive and restrictive in range, perhaps illustrating how the singer is trapped in their jealousy. When there are leaps in the vocal line, they demonstrate the passion and agony of the singer: e.g. "плачу" (I cry), "стражду" (I struggle), "страшно" (frightening), and "жарко" (hot). There are elements of both Italian and Russian style in this song. In the accompaniment the main influence is unmistakably Bellini.

¹ Brown, 139.

² Ibid., 147.

В крови горит огонь желанья (The Fire of Longing Burns in My Blood)

Poet: Alexander Pushkin

Key: B♭ Major

Tempo: Allegretto passionato

Time Signature: 3/8

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1838

Composition Location: Smolensk, Russia

Range: D4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka was in route to Ukraine when he renewed his friendship with Aleksander Rimsky-Korsakov in Smolensk, Russia. Glinka was yearning for Karolina, his love interest at the time, and asked Rimsky-Korsakov to write a romance to express his feelings. His friend obliged and Glinka immediately set the poem to music and sent it off to Karolina. Later he would switch Rimsky-Korsakov's poem for a Pushkin text, which is the version accepted today.¹ This was one of the pieces included in Glinka's *A Collection of musical pieces compiled by M. Glinka* that was published in 1839.² When Glinka and Liszt became friends, Liszt's favorite Glinka song was said to be this one.³

Poetic Summary: My blood burns with desire, my soul hurts for you. The day is dying, and the shadows move in.

Musical Summary: Strophic song with 2 verses. Vocal line typically ascends and then descends rather quickly in each phrase. At the end of each verse the highest notes in the song are suspended, potentially showing off breath control and phrasing. This art song sounds like a waltz, imbuing the desperate love expressed in the text with a noble feeling. The accompaniment is very simple, as are the vocal rhythms of the piece.

¹ Brown, 142.

² Ibid., 147.

³ Ibid., 178.

Где наша роза? (Where Is Our Rose?)

Poet: Alexander Pushkin

Key: B \flat Major

Tempo: Con moto

Time Signature: 5/4

Length: 1 page

Accompanist Level: Easy-Intermediate

Voice Level: Easy

Composition Date: 1838

Composition Location: St. Petersburg

Range: F4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: The text in this piece is a poem by Alexander Pushkin, which was originally titled “Роза” (The Rose).¹ This art song and “Ночной зефир” (The Night Zephyr), were the only pieces to be written in 1838, as Glinka was busy with his post as Kappelmeister at the Imperial Chapel. The music is very original, with a 5/4 time signature and 5-bars phrases. Glinka appears to have felt the text deeply.²

Poetic Summary: Where is our rose? Already withered. Now the lily must speak to us (lily: the sign of a funeral).

Musical Summary: Through composed. Although this short piece is simply set, it still manages to maintain the sincerity and seriousness of the text. The accompaniment starts out with a simple chordal progression and then changes to arpeggiated chords as the song progresses. The vocal line is fairly conjunct.

¹ Glinka, *Романсы и Песни*, Том 2, 5.

² Brown, 141, 148.

Ночной зефир (The Night Zephyr)

Poet: Alexander Pushkin

Key: F Major - A Major - F Major

Tempo: Moderato

Time Signature: 6/8

Length: 4 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Intermediate

Composition Date: 1838

Composition Location: St. Petersburg

Range: D4-D5

Tessitura: Middle Voice

Language: Russian

Historical Background: In 1838 this piece and “Где наша роза?” (Where Is Our Rose?), were Glinka’s only vocal output for the year, as his new post as Kappelmeister at the Imperial Chapel kept him very busy.¹ This song was included in Glinka’s *A Collection of musical pieces compiled by M. Glinka* that was published in 1839.²

Poetic Summary: In the night breeze a Spanish lady stands on her balcony. Shed your mantel, dear angel! Come down!

Musical Summary: ABABA form. This song does not attempt to imitate Spanish style, despite its Spanish context. The accompaniment is thematically effective, with syncopations and 16th notes in the piano part that move the song along. There are rather abrupt modulations between the A and B sections.

¹ Brown, 141.

² Ibid., 147.

Свадебная песня «Дивный терем стоит» (Wedding Song)

Poet: Yevdokiya Rostopchina

Key: D Major

Tempo: Andante maestoso

Time Signature: 3/4

Length: 3 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1839

Composition Location: St. Petersburg

Range: E4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece was most likely written for either a charity concert or for the marriage of the Grand Duchess Mariya Nikolayevna. Glinka used the traditional wedding tune, “Из-за гор, гор высоких, гор” (From Behind The Mountains, The High Mountains), which he would later famously use in *Kamarinskaya*.¹

Poetic Summary: In a tower lives a bride who sheds a tear for her distant groom. He is far and will not soon return. When he does return it will be spring, and the sun of joy will rise.

Musical Summary: ABA form. This is a simple song, which does not develop much dramatically. The final 5-bars in the return to the A are altered slightly to give the piece a feeling of closure. The piano part is simple, primarily held chords in the left hand with broken chords in the right. Each phrase has the same basic vocal shape.

¹ Brown, 157.

Зацветёт черёмуха (The Cherry Tree Is Blooming)

Poet: Yevdokiya Rostopchina

Key: B♭ Major

Tempo: Allegretto grazioso

Time Signature: 2/4

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1839

Composition Location: St. Petersburg

Range: F4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece appears to have been composed for a charity concert at the request of Vladimir Odoyevsky. It is very similar to Glinka's previous folk-song stylizations.¹

Poetic Summary: Nature is blossoming with flowers and birds, as is the bride of a rich man, but with jewels and fine things. The young groom admires her like the North star.

Musical Summary: Modified strophic with 3 verses. This piece sounds like a charming folksong. The accompaniment is simple and has a bouncy, lighthearted feel. The vocal melody is catchy and can potentially show off a singer's agility.

¹ Brown, 157-158.

Если встречусь с тобой (If I Shall Meet You)

Poet: Aleksey Koltsov

Key: F Major

Tempo: Agitato

Time Signature: 6/8

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy

Composition Date: 1839

Composition Location: St. Petersburg

Range: C4-D5

Tessitura: Middle Voice

Language: Russian

Historical Background: The text in this piece was originally a poem titled “Песня” (Song), by Alexei Koltsov.¹ Glinka’s lover, Yekaterina Kern, selected the lyrics for the composer to set.²

Poetic Summary: If I meet with you, I will burn and shiver before you. You are my life and I want no other!

Musical Summary: Modified strophic with 2 verses. This short song is elegantly simple and sentimental. A brief, contrasting 4-bar bridge connects the two verses. The final verse begins the same as the first, but then develops into new material. There are no rests marked in the vocal line for singers to breathe, and as a result tasteful rubato must be utilized to make the phrases work.

¹ Glinka, *Романсы и Песни*, Том 2, 6.

² Brown, 157.

Я помню чудное мгновенье (I Recall A Wonderful Moment)

Poet: Alexander Pushkin

Key: F Major - Ab Major - F Major

Tempo: Allegro moderato

Time Signature: 4/4

Length: 5 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: E4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka wrote this piece for his lover, Yekaterina Kern, after she had suffered a serious illness. The poem by Pushkin was ironically written for Kern's mother 15-years earlier. This art song marks Glinka's return to his earlier overtly sentimental style, which he had moved away from during his work on *A Life for the Tsar*.¹

Poetic Summary: I remember the magical moment when you were in my life. You left, years passed, and I forgot you. Suddenly you appeared, and my life was resurrected again.

Musical Summary: ABA structure. The A sections are in F Major, and the B section starts in Ab Major before modulating back to F Major. Modulations are not as abrupt as in some of Glinka's other songs. The beginning A section shows off legato singing. In the B section the style becomes more declamatory and continues this way in the returning A section. Glinka only brings back a part of the original A section at the end, and the music quickly expands into new material.²

¹ Brown, 155.

² Ibid., 155-157.

Романс (Romance, from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: G Major

Tempo: Moderato

Time Signature: 4/4

Length: 3 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: D4-G5

Tessitura: Middle Voice

Language: Russian

Historical Background: This art song is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia. This particular piece is based on Nestor Kukolnik's longer poem "Давид Риццио" (David Rizzio).¹

Poetic Summary: The heavens know who and where she is. Nature sings about her. The day will come when she will find out the secret, and the dream will come true.

Musical Summary: Modified strophic with 4 verses. This piece sounds like a folksong. The first three verses are the same musically, while the final verse uses a 2-bar extension which ascends higher than the previous verse endings. Verses are incredibly brief, only 8 to 10-bars long. This piece employs quite a few 6th leaps, a standard characteristic of *salon romances* of the 1700s, which Russian musicologists have called "romance in sixth-style."²

¹ Brown, 158-160.

² Maes, 16.

Еврейская песня (Hebrew Song, from *Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: A Minor

Tempo: Allegro moderato

Time Signature: 4/4

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: G4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia. The song was also included in Nestor Kukolnik's *Prince Kholmsky*, and is based on music Glinka composed for a young Jewess named Maria, who he fell in love with in Berlin in 1833.¹

Poetic Summary: Fog engulfs the valleys and mountains, covering the graves of Palestine. The dead fathers await the day when they will be regenerated. That day will burn and shine, great music will play, and the holy things will be carried to Palestine.

Musical Summary: Strophic song with 2 verses. This is a dramatic, declamatory piece. Almost every other measure repeats the same rhythm in the vocal part. The piano accompaniment is chordal, and only becomes more interesting in the postlude.

¹ Brown, 158-159.

Болеро (Bolero, from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: Eb Major

Tempo: Allegro moderato

Time Signature: 3/4

Length: 4 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: C4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia.¹

Poetic Summary: Wonderful girl of mine! Intimately we caress and devour each other. I am so happy. But if you are ever unfaithful, in blood and screams I will deal you death. Forgive me for thinking of you in blood. You, of course, will never be unfaithful.

Musical Summary: ABAB form. This energetic song utilizes syncopations to create a lusty, passionate sound. Contrasts in dynamics, and legato versus declamatory style make this piece very dramatic. The beginning A section is marked as sweet and loving, while the B section and return to the A are resolute and fiery. The final return to the B resolves to the sweetness found in the original A section. The text and music are a rich source for the singer to draw upon for their acting.

¹ Brown, 158.

Давно ли роскошно ты розой цвела? (How Long Ago Did You Luxuriantly Blossom a Rose? from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: G Minor - G Major

Tempo: Allegro moderato

Time Signature: 4/4

Length: 5 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: D4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia. Nestor Kukolnik later recalled that he fitted words to a melody Glinka had already written to create this art song.¹

Poetic Summary: You blossomed, beautiful one. But life is fragile; spring passes, and I will not give you away.

Musical Summary: This song follows a cantabile-cabaletta form. The slower cantabile section is a loose ABA structure. In the cabaletta the music abruptly changes time signature, key and tempo, and no related material from the cantabile returns. The melody throughout is gorgeous and legato, frequently employing 6ths. The vocal part is much more demanding and interesting than the accompaniment, which primarily plays broken chords over a simple bass line.

¹ Brown, 158-159.

Колыбельная песня (Cradle Song, from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: A Minor

Tempo: Moderato

Time Signature: 4/4

Length: 6 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: E4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia. Nestor Kukolnik later recalled that he fitted words to a melody Glinka had already written to create this art song.¹

Poetic Summary: Sleep my baby, rest. Do not have bad dreams. Hush baby, do not say a word.

Musical Summary: Strophic song with 2 verses. Each verse has an AB form, with the same text repeated in the B sections and part of the A sections as well. The A sections are in A minor, and B sections modulate to A Major. Very legato passages are contrasted with more declamatory ones throughout this piece, which is atypical for a lullaby.

¹ Brown, 158-159.

Попутная песня (Travelling Song, from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: D Major

Tempo: Presto

Time Signature: 2/4-4/4-2/4

Length: 6 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Intermediate-Advanced

Composition Date: 1840

Composition Location: St. Petersburg

Range: D4-E5

Tessitura: Middle Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia. Nestor Kukolnik later recalled that he fitted words to a melody Glinka had already written to create this art song.¹

Poetic Summary: On a train rushing by expectations, excitement, and cheers can be heard. The heart beats faster, and you wonder, "How much longer?" The bliss of the minute encounter, and then the hope in the hours of parting.

Musical Summary: ABABA form. This is an infectious patter piece based in the opera buffo tradition.² The fast-paced vocal melody and rapid speed of the text make this an impressive diction workout. The B sections are slightly slower and more reflective, while the A sections represent the swift rattling excitement of the train moving.

¹ Brown, 158-159.

² Ibid., 159

**Стой, мой верный, бурный конь (Wait, My Faithful, Wild Horse
from *A Farewell to Saint Petersburg*)**

Poet: Nestor Kukolnik

Key: A Major - F Major - D Major - F Major

Tempo: Allegro

Time Signature: 4/4

Length: 8 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Intermediate-Advanced

Composition Date: 1840

Composition Location: St. Petersburg

Range: C4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia.¹

Poetic Summary: This is a fantastical, fragmented story about a man halting a horse at an unknown house and killing all inside. More epic travels and death are eluded to, including the memory of a Moor's recitation of a lusty love scene.

Musical Summary: Through composed. This is a dramatic art song. The piece changes keys four times, and time signatures three times. Switches between sections seem abrupt, but illustrate the disjunct imagery of the poetry. In the accompaniment both hands often play in bass clef, creating a heavy and low musical backdrop. Balance between singer and pianist may be hard to achieve during these lower piano parts. The vocal line dramatically switches between sweet/legato and fierce/declamatory to display a rich variety of musical scenes and ideas.

¹ Brown, 158.

Баркарола (Barcarolle, from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: D Major - F Major - D Major

Tempo: Con moto

Time Signature: 12/8

Length: 5 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: D4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia. Nestor Kukolnik later recalled that he fitted words to a melody Glinka had already written to create this art song.¹

Poetic Summary: We are in the darkness of night and love. We will not sleep until morning.

Musical Summary: ABAA form. This art song displays the Italian musical roots which Glinka never completely left behind. The vocal line is legato, and the piano accompaniment's quick 8th notes propel the motion of the piece forward. There are chromatic, melismatic passages in the vocal part that are very effective and evocative. The final verse utilizes an 8-bar extension where the returning melismatic passage is transposed higher for dramatic effect.

¹ Brown, 158-159.

Virtus antiqua: Рыцарский романс (Knightly Romance, from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: B♭ Major

Tempo: Tempo di Marcia

Time Signature: 4/4

Length: 5 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: F4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia. Nestor Kukolnik later recalled that he fitted words to a melody Glinka had already written to create this art song. However, this is debated by scholars, as evidence suggests Kukolnik wrote this particular poem before his collaboration with Glinka.¹

Poetic Summary: Forgive me! The ship waved the flag and the trumpet called. I will return to you from Palestine. I swear by sword and heart. Your name will be known in a hundred languages, battles, rivers and cities. I will die blessing you, I swear it!

Musical Summary: Strophic song with 3 verses. This is a declamatory, military style song. The march-like melody, which reoccurs in the piano prelude, interludes, and postlude, sounds cheerful and victorious. Parts of the accompaniment are very repetitive and imitate the sound of drums. This piece is particularly well-suited for a tenor, baritone or bass.

¹ Brown, 158-159.

Жаворонок (The Lark, from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: E Minor

Tempo: Moderato

Time Signature: 4/4

Length: 4 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Easy

Composition Date: 1840

Composition Location: St. Petersburg

Range: E4-F#5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia. Nestor Kukolnik later recalled that he fitted words to a melody Glinka had already written to create this art song.¹

Poetic Summary: The lark is singing louder and louder. The singer is unseen, and the wind carries the song. She for who it is for, she will know who it is from. Pour on, my hope, someone remembers me and is sighing.

Musical Summary: Strophic song with 2 verses. This is a simple, folk-like piece with a memorable melody. The prelude, interlude and postlude in this piece are just as interesting, if not more so, than the vocal line. Grace notes in the right hand paint the picture of a lark chirping and jumping from tree to tree. Once the vocal melody begins the accompaniment simplifies, giving precedence to the singer's words. Considered the most Russian song in the song cycle.²

¹ Brown, 158-159.

² Ibid., 159.

К Молли (To Molly, from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: A♭ Major

Tempo: Moderato

Time Signature: 4/4

Length: 5 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: E4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia. This song utilizes music from a previously composed piano nocturne titled "Le regret," which Glinka never finished.¹

Poetic Summary: Do not demand songs from the singer when he is worried about everyday matters and his prophetic mouth is closed. Instead, let the singer live their destiny and illuminate their life with the flame of hope.

Musical Summary: ABAC form. This art song demonstrates Glinka's easy command of Bellinian cantilena.² The vocal melody is a lush, legato line, which is mainly conjunct with a few dramatic leaps. In the final section there is a mini cadenza written into the vocal part.

¹ Brown, 158-159.

² Ibid., 159.

Прощальная песня (Song of Farewell, from *A Farewell to Saint Petersburg*)

Poet: Nestor Kukolnik

Key: D Minor - D Major - D Minor

Tempo: Allegro moderato

Time Signature: 4/4

Length: 12 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: C#4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece is part of Glinka's only song cycle, *A Farewell to St. Petersburg*, a title that reflected Glinka's own desire to leave Russia.¹ In his *Memoirs* Glinka recorded that Nestor Kukolnik threw the composer a farewell party on August 10, 1840. At the party Glinka performed this song for his friends and fellow artists. The next day he left St. Petersburg.²

Poetic Summary: Friends are going their separate ways, but they will remember each other. Friends are family, the world's best feelings and thoughts. Life is warmed by friendships.

Musical Summary: Strophic song with 4 verses. This is a dramatic, declamatory art song. Each chorus adds a 3-part male choir part. The staccato, pulsing quarter note chords in the accompaniment give this piece a military feel. This song is particularly well-suited for tenor, baritone or bass.

¹ Brown, 158.

² Glinka, *Романсы и Песни*, Том 2, 7.

Песня Ильинишны (Ilyinishna's Song)

Poet: Nestor Kukolnik

Key: D Minor

Tempo: Подвижно (Movingly)

Time Signature: 2/4

Length: 1 page

Accompanist Level: Easy-Intermediate

Voice Level: Easy

Composition Date: 1840

Composition Location: St. Petersburg

Range: G3-D5

Tessitura: Low-Middle Voice

Language: Russian

Historical Background: This piece was composed for Nestor Kukolnik's *Prince Kholmsky*.¹ Originally it was to be included in Glinka's only song cycle, *A Farewell to St. Petersburg*, but it was eventually omitted.²

Poetic Summary: There is a wind at the gate and a beauty who will not wait. Ai-luli! Someone runs around with burning whispers: "I need a fiancée!" Ai-luli! If you are a good man, you won't chase after other men's wives. Now the groom is without a bride. Ai-luli! The wind blew again, and Avdey fell in love with her more. It was worth blowing with the wind. Ai-luli!

Musical Summary: Strophic song with 4 verses. This song sounds like an authentic folksong. Both accompaniment and vocal part are simple. Sixteenth notes in the vocal line give the piece a fun, jolly feel. There is an enthusiastic shout at the end of each verse, which goes up a 4th and then down a 4th on "Ai-luli!" Although there are four verses, the vocal part itself is little more than two lines.

¹ Glinka, *Романсы и Песни*, Том 2, 7.

² Brown, 159.

Сон Рахили (Rachel's Dream)

Poet: Nestor Kukolnik

Key: G Major-E Minor

Tempo: Moderato assai

Time Signature: 4/4-6/4

Length: 4 pages

Accompanist Level: Intermediate

Voice Level: Intermediate-Advanced

Composition Date: 1840

Composition Location: St. Petersburg

Range: D#4-B5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: This piece was written for Nestor Kukolnik's *Prince Kholmsky*.¹

Poetic Summary: I dreamed a joyful dream of my groom in a paradise country. He was mighty, stately and good. All of a sudden, the dream became gloomy, and he threw me into the river. In the blue waves I loved him, and I woke loving still.

Musical Summary: ABA form. This art song is like a manic mad scene. Although the text starts sweet before growing agitated, the music has no such development; it begins and ends in a frenzy. The vocal line is disjunct, and the climax of the piece comes without warning in the form of an octave leap from B4 to B5, ending 5-bars earlier than the original A section. Vocal phrases repeatedly ascend and descend at great speed throughout the piece, with few pauses for the singer to catch a breath.

¹ Glinka, *Романсы и Песни*, Том 2, 7.

Как сладко с тобою мне быть (How Sweet It Is To Be With You)

Poet: Pyotr Ryndin

Key: D Minor

Tempo: Allegro moderato

Time Signature: 3/4

Length: 3 pages

Accompanist Level: Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1840

Composition Location: St. Petersburg

Range: C#4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: In his *Memoirs* Glinka recalled writing this piece for Sofiya Engelhardt at the end of 1840.¹ This song stands out as one of Glinka's few minor key *romances*.²

Poetic Summary: Ah, being beside you is sweet! I love to look at you. You make me come to life, for I had known no hope. I drown in joy when I see you.

Musical Summary: Strophic song with 3 verses. This art song is a lovely, sentimental *romance*. The minor key setting against the sweet poetry makes the piece sound foreboding and somewhat melancholy, which listeners may associate with a stereotypical Russian sound. The yearning expressed in the text is reinforced by the chromaticism in the solo piano passages.³ The beginning phrase of each verse is tricky, as musically the singer might assume they should breathe after 4-bars, but in so doing they would interrupt a word.

¹ Glinka, *Романсы и Песни*, Том 2, 7.

² Brown, 173.

³ Ibid.

Признание (Declaration)

Poet: Alexander Pushkin

Key: G Major

Tempo: Tempo di valse

Time Signature: 3/4

Length: 1 page

Accompanist Level: Easy

Voice Level: Easy

Composition Date: 1840

Composition Location: St. Petersburg

Range: D4-D5

Tessitura: Middle Voice

Language: Russian

Historical Background: Little is known about this art song, except that it was supposedly written in 1840. Glinka did not mention this piece in his *Memoirs* or any of his personal letters.¹

Poetic Summary: I love you, even in my rage. Have pity on me, love! I will not demand love, for I am unworthy. Let's pretend together. To deceive me is not difficult, for I deceive myself!

Musical Summary: Strophic song with 2 short verses. This short art song takes the form of a lovely waltz. The vocal melody is memorable and endearing, and both piano accompaniment and vocal part are simple and accessible. The left hand accompaniment is a walking bass.

¹ Glinka, *Романсы и Песни*, Том 2, 7.

Люблю тебя, милая роза (I Love You, Dear Rose)

Poet: Ivan Samarin

Key: D Major

Tempo: Allegretto

Time Signature: 6/8

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1842

Composition Location: St. Petersburg

Range: G4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka composed this piece late one evening at his friend Konstantin Bulgakov's house, after returning from a theater outing.¹

Poetic Summary: Sweet rose, I love you passionately with all my soul.

Musical Summary: Strophic song with 2 verses plus a tag. This short art song has a lovely, memorable vocal line. The simplicity of the accompaniment gives the singer an enhanced ability to utilize rubato as they see fit. While the piece is primarily strophic, the vocal line breaks into the piano coda unexpectedly at the end, a technique Glinka did not often use in his other songs.²

¹ Brown, 178.

² Ibid.

К ней (To Her)

Poet: Adam Mickiewicz, translated to Russian
by Sergei Golitsyn

Key: G Major - Bb Major - G Major

Tempo: Tempo di Mazurka

Time Signature: 3/4

Length: 4 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1843

Composition Location: St. Petersburg

Range: C#4-F5

Tessitura: Middle Voice

Language: Russian

Historical Background: In setting Adam Mickiewicz's poem, Glinka picked a *tempo di mazurka* to achieve the correct Polish character of the text.¹ Years later in 1849 Fyodor Dostoevsky heard Glinka perform this *romance* and was impressed enough to incorporate the experience into one of his stories, *The Eternal Husband*. In Dostoevsky's story the character who represents Glinka is described as having no voice left, but the artistry of the performance was so impressive that it could not have been sung better by a younger or more experienced singer, because "truth and artlessness redeemed all."² This view of art, noted in Glinka's performance, later became an important aspect of Russian nationalism and realism.

Poetic Summary: I tremble with excitement as I look at you. I want to kiss, kiss, kiss!

Musical Summary: Through composed. This is a charming art song. In the vocal line there are various dynamic contrasts which effectively develop the text. The vocal melody is very memorable and fairly conjunct. The piano accompaniment is simple, giving greater attention to the vocal part.

¹ Brown, 238-239.

² Ibid., 280.

Милочка (Darling)

Poet: Anonymous

Key: Eb Major

Tempo: Moderato

Time Signature: 3/4

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1847

Composition Location: Smolensk, Russia

Range: Eb4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka composed this piece while in Smolensk, Russia, where he was forced to stop due to extreme illness while traveling between Novospasskoye and St. Petersburg. The song was written for the composer's sister, Lyudmila¹, and is based on a Spanish jota theme Glinka heard in Valladolid.²

Poetic Summary: This text describes a "darling" in a flowery fashion.

Musical Summary: Strophic song with 4 verses. This song is pleasant to listen to, but not particularly memorable. The vocal line is conjunct. and descending lines are used in almost every phrase. Each verse shares an ABAC format.

¹ Brown, 256-260.

² Rosanov, 56.

Ты скоро меня позабудешь (Soon You Will Forget Me)

Poet: Yulia Zhadovskaya

Key: G Minor

Tempo: Andante con moto

Time Signature: 6/8

Length: 4 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1847

Composition Location: Smolensk, Russia

Range: C#4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka composed this piece while in Smolensk, Russia, where he was forced to stop due to extreme illness while traveling between Novospasskoye and St. Petersburg.¹ Glinka later orchestrated this piece, along with “Ночной смотр” (The Night Review), for a singing concert given by his pupil, Darya Leonova.²

Poetic Summary: You will soon forget me, but I will never forget you. You will fall out of love, then back in with someone else. Perhaps you will one day find happiness. But I never will, I will be without joy until my grave.

Musical Summary: Modified strophic with 2 verses. This is a lovely art song. The second verse stays the same as the first for the first 12-bars and then develops into new material. The contour of the vocal line tends to take a surprise turn at the ends of phrases; descending lines leap up on the last note or two, or will leap up and then step down. The melodic unpredictability of this piece nicely illustrates the anxious text.

¹ Brown, 257-260.

² Ibid., 291.

Слышу ли голос твой (When I Hear Your Voice)

Poet: Mikhail Lermontov

Key: D Minor - F Major

Tempo: Con moto ed anima

Time Signature: 3/4

Length: 2 pages

Accompanist Level: Easy-Intermediate

Voice Level: Easy-Intermediate

Composition Date: 1848

Composition Location: Warsaw, Poland

Range: F4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka wrote this art song while staying in Warsaw, after his plans to travel to Paris were thwarted when his passport application was denied. Pavel Dubrovsky, a Warsaw censor, drew Glinka's attention to a number of verses he would later set, including the text for this piece. This song was composed in September of 1848, when Glinka stayed strictly indoors to avoid the cholera outbreak in the city. The composer watched daily funeral processions move through the streets, and this dark time may have contributed to Glinka's state of mind as he composed.¹

Poetic Summary: I hear your voice and meet your eyes. I want to cry, and I rush to you.

Musical Summary: Through composed. This sentimental art song is very short, lasting approximately a minute. The vocal line is fairly simple and conjunct, with the accompaniment often outlining the vocal melody. The sudden shift from F major to D flat for the final couplet is a surprising musical effect Glinka did not use in his earlier songs.²

¹ Brown, 262.

² Ibid., 262-263.

Заздравный кубок (The Toasting Cup)

Poet: Alexander Pushkin

Key: A♭ Major - E♭ Major - E Major - A♭ Major

Tempo: Vivace assai

Time Signature: 3/4

Length: 6 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1848

Composition Location: Warsaw, Poland

Range: D♯4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: Glinka wrote this art song while staying in Warsaw, after his plans to travel to Paris were thwarted when his passport application was denied. Pavel Dubrovsky, a Warsaw censor, drew Glinka's attention to a number of verses that he would later set, including the text for this piece. This song was composed in September of 1848, when Glinka stayed strictly indoors to avoid the cholera outbreak in the city. The composer watched daily funeral processions move through the streets, and this dark time may have contributed to Glinka's state of mind as he composed.¹

Poetic Summary: A toasting song. What should we toast to? Joy, health, religion, or love? I drink to wine!

Musical Summary: ABCA form. This drinking song has little drunken intoxication in the music. The accompaniment and vocal part are surprisingly marked *piano* for much of the piece. The original melody returns for the final verse, but after a mere 8-bars Glinka diverts to new material to create a stronger ending.

¹ Brown, 262.

Песнь Маргариты (My Peace Is Gone)

Poet: Johann Wolfgang von Goethe, translated
by Eduard Guber

Key: B Minor - B \flat Major - B Minor

Tempo: Andante

Time Signature: 3/4

Length: 6 pages

Accompanist Level: Intermediate

Voice Level: Intermediate-Advanced

Composition Date: 1848

Composition Location: Warsaw, Poland

Range: D \sharp 4-G5

Tessitura: Middle Voice

Language: Russian

Historical Background: Glinka wrote this art song while staying in Warsaw, after his plans to travel to Paris were thwarted when his passport application was denied. Pavel Dubrovsky, a Warsaw censor, drew Glinka's attention to a number of verses the composer would later set, including the text for this piece. This song was composed in September of 1848, when Glinka stayed strictly indoors to avoid the cholera outbreak in the city. The composer watched daily funeral processions move through the streets, and this dark time may have contributed to Glinka's state of mind as he composed.¹ Glinka acknowledged that modulations in this piece, such as the shift from B flat major to B flat minor, were inspired by his friendship with Liszt.²

Poetic Summary: Russian translation of Goethe's "Meine Ruh' ist hin."

Musical Summary: ABA form. This piece does not dramatically or psychologically match Schubert's setting, but it is a thoughtful and lovely exploration of Goethe's text. The beginning phrases of the A section are fragmented, as if Marguerite cannot manage more than a word or two at a time. Later in the B section vocal phrases are also short, showing her continued anxiety. The accompaniment changes between A and B sections, becoming more heavy and pulsing in the B section, with simple broken chords underlying both A sections.

¹ Brown, 262.

² Ibid., 264-265.

Адель (Adèle)

Poet: Alexander Pushkin

Key: A Major - A Minor - A Major

Tempo: Allegretto, Tempo di Polka

Time Signature: 2/4

Length: 6 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1849

Composition Location: Warsaw, Poland

Range: E4-F#5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: : In 1849 Glinka spent much of his time with riotous companions in Warsaw indulging in “violent orgies.” By the fall of that year Glinka broke away from these friends to pursue a quieter life. Composed during this more reflective period, this piece shows that Glinka is still expanding the structure and harmonic range of his songs.¹ In his *Memoirs* Glinka recalled that this song was written for his sister Olga.²

Poetic Summary: Play my pipe, Adele, you who do not know sorrow. Your life has been clear and enjoyable. Love me, Adele!

Musical Summary: ABAC form. This is a charming art song. Scholar David Brown wrote that this piece “has a delicacy of texture not surpassed anywhere in Glinka’s songs; it is, indeed, one of the tenderest of his compositions.”³ This song requires great synergy between pianist and singer, as the singer uses rubato to make some of the phrases and needed pauses to breathe sound natural.

¹ Brown, 280-281.

² Glinka, *Романсы и Песни*, Том 2, 8.

³ Brown, 281-282.

Мери (Mary)

Poet: Alexander Pushkin

Key: B♭ Major

Tempo: Allegro spiritoso

Time Signature: 6/8

Length: 4 pages

Accompanist Level: Easy-Intermediate

Voice Level: Intermediate

Composition Date: 1849

Composition Location: Warsaw, Poland

Range: D4-F5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: In 1849 Glinka spent much of his time with riotous companions in Warsaw indulging in “violent orgies.” By the fall of that year Glinka broke away from these friends to pursue a quieter life. Composed during this more reflective period, this piece shows that Glinka is still expanding the structure and harmonic range of his songs.¹ Glinka recalled in his *Memoirs* that this song was written for his sister Mariya.²

Poetic Summary: I drink to your health, Mary! I sit alone and drink to you. I hope you do not know sorrow.

Musical Summary: ABA form. This is a toasting song, with vocal lines that frequently ascend to imitate the raising of a glass. The return to the A in the final verse quickly develops into new, more extended material. The accompaniment is fairly simple; it is the ascending vocal line through the passaggio which is most challenging in this piece. This art song would be great for a tenor, baritone or bass.

¹ Brown, 280-281.

² Glinka, *Романсы и Песни*, Том 2, 8.

Финский залив (The Gulf of Finland)

Poet: Platon Obodovsky

Key: A Major

Tempo: Andante mosso

Time Signature: 6/8

Length: 5 pages

Accompanist Level: Intermediate-Advanced

Voice Level: Intermediate

Composition Date: 1850

Composition Location: Warsaw, Poland

Range: E4-G5

Tessitura: Mid-High Voice

Language: Russian

Historical Background: The text for this piece is taken from Platon Obodovsky's poem "Palermo." Glinka was not very happy in Warsaw society, and his desire for better company may have caused him to turn to this poetry.¹

Poetic Summary: In nature I come to life with a memory in my heart. I remember Palermo, my radiant homeland. You will not change with separation.

Musical Summary: ABAC form. This is a sincere, lovely art song. The accompaniment is very simple in the A sections and becomes more dramatic and complicated in the B and C sections. A and C sections are legato and sweet, and the B section is more declamatory in nature. Glinka chose to set this piece as a barcarolle, but the Italianate style of the song is also evident. As with Glinka's later songs, the coda is very important.²

¹ Brown, 283.

² Ibid.

Ах, когда б я прежде знала (Ancient Gypsy Song - Oh, If I Had Known)

Poet: Ivan Dmitriev

Key: B Minor

Tempo: Andantino

Time Signature: 4/4

Length: 3 pages

Accompanist Level: Easy

Voice Level: Intermediate

Composition Date: 1855

Composition Location: St. Petersburg

Range: A#3-D5

Tessitura: Low-Middle Voice

Language: Russian

Historical Background: Not much is known about the composition of this song. The piece is called an “old gypsy song,” and was not published until 1877, after the composer’s death.¹

Poetic Summary: If I had known that love brings trouble, I would not have met midnight stars. Cruel destiny intervened. I cry, "How can I love the infidel?" Teach me not to love.

Musical Summary: Strophic song with 4 verses. This is a lovely, haunting piece. There are a number of complicated melismatic passages which could potentially show off agility in the voice. Verses should be sung very freely. The cadenza like figure at the end of each verse is unaccompanied, and singers can extend and develop what is written if they desire. The accompaniment is elegantly simple, letting the voice take center stage.

¹ Glinka, *Романсы и Песни*, Том 2, 8.

Не говори, что сердцу больно (Say Not That It Grieves The Heart)

Poet: Nikolai Pavlov

Key: G Minor

Tempo: Moderato

Time Signature: 4/4

Length: 3 pages

Accompanist Level: Intermediate

Voice Level: Intermediate

Composition Date: 1856

Composition Location: Moscow

Range: Bb3-Eb5

Tessitura: Middle Voice

Language: Russian

Historical Background: The poet Nikolai Pavlov begged Glinka to set this text, and the composer set the words that very day.¹ This piece is the last art song Glinka ever wrote.²

Poetic Summary: Say not that your heart is pained by others' wounds. Be silent. Your soul is sacred and godless society would misinterpret everything.

Musical Summary: Through composed. The piano prelude in this song has a dramatic opening, which simplifies when the singer enters. The minor setting of the piece, combined with the broken chords played under the singer, give it an agitated, mournful feel. Although melody lines do not repeat in this song, rhythmic figures return to create a sense of unity.

¹ Glinka, *Романсы и Песни*, Том 2, 8.

² Brown, 292.

UKRAINIAN LANGUAGE SONGS

Не щебечи, соловейку (Sing Not, Oh Nightingale)

Poet: Victor Zabella, translated by Vsevolod

Rozhdestvensky

Key: D Minor

Tempo: Andantino lamentabile

Time Signature: 6/8

Length: 1 pages

Accompanist Level: Easy

Voice Level: Easy

Composition Date: 1838

Composition Location: Kachanivko, Ukraine

Range: D4-D5

Tessitura: Middle Voice

Language: Ukrainian, Russian

Historical Background: Glinka met the Ukrainian poet Viktor Zabella while touring Ukraine in search of singers for the Imperial Chapel. Both Ukrainian text pieces Glinka composed set poems by Zabella in the form of folk-song stylizations.¹

Poetic Summary: Don't sing, Nightingale! You sing so beautifully, for your life is happy with love. But I am unhappy and cannot sing.

Musical Summary: Strophic song with 12 verses. This piece is a folk-song stylization. The vocal line moves primarily in 2nds and 3rds, and rhythms are very repetitive. Piano accompaniment is simple enough that some pianists may wish to improvise to make the song more interesting. Although there are 12 verses, each verse consists of a mere 12-bars.

¹ Brown, 144.

Гуде вітер вельми в полі (The Wind Blows)

Poet: Victor Zabella, translated by Vsevolod

Rozhdestvensky

Key: C Minor

Tempo: Allegretto

Time Signature: 2/4

Length: 2 pages

Accompanist Level: Easy

Voice Level: Easy

Composition Date: 1838

Composition Location: Kachanivko, Ukraine

Range: F4-G5

Tessitura: Mid-High Voice

Language: Ukrainian, Russian

Historical Background: Glinka met the Ukrainian poet Viktor Zabella while touring Ukraine in search of singers for the Imperial Chapel. Both Ukrainian text pieces Glinka composed set poems by Zabella in the form of folk-song stylizations. This particular song is close enough to the genuine folk-tune that it was mistaken for an actual transcription years later.¹

Poetic Summary: The Cossack cries and grieves his fate.

Musical Summary: Strophic song with 8 verses. This piece is a folk-song stylization. The vocal line tends to move in 3rds and 2nds, and the very simple accompaniment gives the singer plenty of room to create contrasts in tempi and dynamics between verses. Although there are 8 verses, each verse consists of a mere 16-bars.

¹ Brown, 144.

APPENDIX A: SONGS FOR BEGINNERS

Easy Songs

Italian

Tu sei figlia (You are a Daughter) V1, pg. 46

Russian

Утешение (Consolation) V1, pg. 16

Ах ты, душечка, красна девица (Ah, My Sweet, Beautiful Maiden) V1, pg. 18

Что, красотка молодая (Why Do You Cry, Young Beauty?) V1, pg. 36

Дедушка! – девицы раз мне говорили (Grandfather! The Maids Once Told Me) V1, pg. 81

Не пой, красавица, при мне (Don't Sing, Beauty, In My Presence) V1, pg. 82

Забуду ль я (Shall I Forget) V1, pg. 84

Ночь осенняя (O Gentle Autumn Night) V1, pg. 86

Ах ты, ночь ли, ноченька (O Thou Black Night) V1, pg. 87

Где наша роза? (Where Is Our Rose?) V2, pg. 18

Если встречу с тобой (If I Shall Meet You) V2, pg. 32

Жаворонок (The Lark, from *A Farewell to Saint Petersburg*) V2, pg. 83

Песня Ильинишны (Ilyinishna's Song) V2, pg. 104

Признание (Declaration) V2, pg. 112

Ukrainian

Гуде вітер вельми в полі (The Wind Blows) V2, pg. 21

Не щебечи, соловейку (Sing Not, Oh Nightingale) V2, pg. 19

Easy-Intermediate Songs

French:

Le baiser (Я люблю, ты мне твердила - I Love, You Assured Me) V1, pg. 24

Pour un moment (Один лишь миг - For a moment) V1, pg. 34

Italian:

No perduto il mio tesoro (Loved My Treasure) V1, pg. 43

Pensa che questo instante (Do You Think This Instant) V1, pg. 52

Ah, Rammenta, O bella Irene (Ah, Remember, O Beautiful Irene) V1, pg. 63

Russian

Моя Арфа (My Harp) V1, pg. 8

Не искушай меня без нужды (Do Not Tempt Me Needlessly) V1, pg. 9

Стансы. Вот место тайного свиданья (Stanzas: This Secret Meeting Place) V2, pg. 9

В крови горит огонь желанья (The Fire of Longing Burns in My Blood) V2, pg. 16

Свадебная песня «Дивный терем стоит» (Wedding Song) V2, pg. 27

Зацветёт черёмуха (The Cherry Tree Is Blooming) V2, pg. 30

Как сладко с тобою мне быть (How Sweet It Is To Be With You) V2, pg. 109

Слышу ли голос твой (When I Hear Your Voice) V2, pg. 125

APPENDIX B: SONGS FOR INTERMEDIATE TO ADVANCED SINGERS

Intermediate Songs

Italian:

Pur nel sonno (While in Sleep) V1, pg. 48
Mio ben ricordati (My Well Remembered) V1, pg. 38
Piangendo ancora rinascere suole (Once More Crying) V1, pg. 57
O Dafni che di quest-anima amabile diletto (O Dafni, that of this Amiable, Beloved Soul) V1, pg. 63

Russian:

Память сердца (Heart's Memory) V1, pg. 19
Скажи зачем (Tell Me Why) V1, pg. 31
Разочарование (Disenchantment) V1, pg. 77
Голос с того света (A Voice from the Other World) V1, pg. 89
Победитель (The Conqueror) V1, pg. 97
Венецианская ночь (Venetian Night) V1, pg. 102
Не говори: любовь пройдет (Say Not That Love Will Pass) V1, pg. 116
Дубрава шумит (The Leafy Grove Howls) V1, pg. 122
Только узнал я тебя (I Had But Recognized You) V1, pg. 137
Сомнение (Doubt) V2, pg. 12
Ночной зефир (The Night Zephyr) V2, pg. 23
Я помню чудное мгновенье (I Recall a Wonderful Moment) V2, pg. 34
Романс (Romance, from *A Farewell to Saint Petersburg*) V2, pg. 39
Еврейская песня (Hebrew Song) V2, pg. 42
Болеро (Bolero, from *A Farewell to Saint Petersburg*) V2, pg. 44
Давно ли роскошно ты розой цвела? (How Long Ago Did You Luxuriantly Blossom as a Rose?) V2, pg. 48
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Баркарола (Barcarolle) V2, pg. 73
Virtus antiqua or Рыцарский романс (Knightly Romance) V2, pg. 78
К Молли (To Molly) V2, pg. 87
Прощальная песня (Farewell Song) V2, pg. 92
К ней (To Her) V2, pg. 15
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Мери (Mary) V2, pg. 151
Финский залив (The Gulf of Finland) V2, pg. 155
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Не говори, что сердцу больно (Say Not That It Grieves The Heart) V2, pg. 163
Милочка (Darling) V2, pg. 119
Победитель (The Conqueror) V1, pg. 97

Intermediate to Advanced Songs

Italian

Mi sento il cor trafiggere (I Feel the Heart Pierced) V1, pg. 38
Dovunque il guardo giro (Everywhere I Look Around) V1, pg. 54
Alla cetra (To the Lyre) V1, pg. 71
Il desiderio (The Desire) V1, pg. 93

Polish

Rozmowa: Fantazyja di spiewu (О милая дева - Conversation) V2, pg. 139

Russian:

Бедный певец (The Poor Singer) V1, pg. 12
Горько, горько мне, красной девице (Bitter, Bitter It Is For Me) V1, pg. 28
Не называй ее небесной (Call Her Not Heavenly) V1, pg. 129
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Попутная песня (Travelling Song from *A Farewell to Saint Petersburg*) V2, pg. 59
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Сон Рахили (Rachel's Dream) V2, pg. 105
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Italian

L'iniquo voto (The Unjust Vote) V1, pg. 106

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